FEBRUARY 19, 1916 TEN CENTS

THE NEW YORK CLIPPER

Oldest Theatrical Journal in America

Founded in 1853 by Frank Queen

THE SONG THAT THRILLS YOUR AUDIENCE

M-O-T-H-E-R

A WORD THAT MEANS THE WORLD TO ME.

This is the song that newspapers all over the country are talking about

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"OH, WHAT A WONDERFUL SONG!"

NOTE—THAT'S WHAT EVERY ONE SAYS ABOUT THIS NUMBER, AND YOU WILL SAY THE SAME AFTER YOU'VE HEARD IT. WORDS, CHAS. McCARRON. MUSIC, ALBERT VON TILZER.

WHEN YOU'RE DANCING THE

OLD FASHIONED WALTZ

IT'S CLASSY ENOUGH FOR A GERALDINE FARRAR, LIVELY ENOUGH FOR AN EVA TANGUAY, SYNCOPATED ENOUGH FOR A MAY IRWIN, AND EASY ENOUGH FOR ANY ONE TO SING—EVEN DANCING ACTS WHO NEVER USED A SONG BEFORE ARE PUTTING IT OVER FOR A RIOT.

BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th ST., N. Y. CITY. CHICAGO: 123 N. CLARK ST.

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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Founded by FRANK QUEEN, 1853. NEW YORK, FEBRUARY 19, 1916. VOLUME LXIV—No. 2 Price, Ten Cents.

CHAPLIN TO GO WITH LOEW?

NEW FILM COMPANY ARRANGING WITH STAR.

STAR WOULD MAKE NEW CONCERN.

With all the film companies in the field making stupendous offers, and incidentally obtaining much publicity, the new Loew enterprise seems to be the favored and legitimate bidder for Charlie Chaplin's services.

The proposition made Chaplin is said to be more to his liking than any other, for its reason of making him a partner in the concern. While other offers, the greater part of which were mythical, guaranteed a bigger income temporarily, he is shrewd enough a business man to realize that the demand for his work will not live forever, and has therefore made part ownership the main issue.

The acquisition of Charlie's services at this stage of development would practically assure the success of the Loew venture, and the constant companionship of Charlie Chaplin and Mr. Loew since the former's arrival in town has done much towards substantiating the reports.

SUPPLIES DEMANDED FOR TABLOIDS.

The Linton Bros. are getting ready fourteen musical comedy tabloids to play around the East. They have opened spacious offices in the Strand Theatre Building, New York, and for each show, which runs from forty minutes to one hour, they carry special scenery and effects, elaborate wardrobe and pretty girls. Both have had experience, and always held a reputation of putting out first class girl acts and as recognized performers.

"ULYSSES AND PENELOPE."

Edith Wald Peck, a Cincinnati woman, has written "Ulysses and Penelope," a dramatization of Bryant's translation of Homer's "Odyssius."

Under the direction of Mrs. George D. Colter the play is to be given, Feb. 25, at Hughes High School Auditorium, in Cincinnati.

BARTSCH SUED.

Hans Bartsch, who placed the play, "The Phantom Rival," in this country, had suit brought against him last week in the Supreme Court by Franz Bard & Bruder, of Vienna, Austria.

Mr. Bartsch, who is the American agent for several foreign authors, is asked to turn over $7,400 in royalties on this play to the plaintiffs, who are alleged to have obtained an assignment of the ownership of "Das Maerchen von Wolf," a four act drama, from Ferenc Molnar, an Austrian author.

The plaintiffs turned over their rights to Bartsch, he agreeing to place the play in America for seventy-five per cent. of all he could obtain over royalties of five per cent. on the gross. The play was sold to David Belasco, who agreed to pay a royalty of six per cent. on the gross, which entitled Bartsch to three-fourths of one per cent. He collected more than $8,900 in royalties, it is charged, and has neglected to account for $7,400, for which they demand judgment.

ACTOR ACQUITTED.

PETERSBURG, Neb.

C. James, who shot R. D. Burr on a train because he spoke disparagingly of an actress, was acquitted by the coroner's jury on the ground of self defense. Mr. James is an actor and was seated in the smoker of the train playing cards when the conversation turned to things theatrical, and Burr made the remark which caused his death. James gave him the lie and Burr drew a gun which, in the struggle that followed, was turned upon himself. All those who witnessed the affair were unanimous in defending James.

"GREATEST NATION" POSTPONED.

"The Greatest Nation," which was to have opened at the Booth, 14, has been postponed, and "The Fear Market" continues at that house.

WHARRY LEWIS,
Of the Wharry Lewis Quartette, appearing in vaudeville.

COOK GETS $2,150 FROM VITAGRAPH.

Charles Emerson Cook was awarded a verdict of $2,150 against the Vitagraph Co. for breach of contract.

Cook claimed he had been engaged by J. Stuart Blackton, of the Vitagraph Co., for the season, whereas Blackton contended he was engaged without any stipulation as to the length of his stay, it depending on his ability entirely.

The jury were greatly influenced by his having rejected another offer in accepting the Vitagraph, and proving the term of this other offer was for at least one season.

KICK ON "WEAVERS."

Statements appearing in the dailies allege the members of the company presenting "The Weavers" at the Garden Theatre are misleading. The latter deny that the play is being continued as a "propaganda," but being produced as heretofore, except that the committee on industrial relations have contributed a small sum to assist in extending the advertising of the play.

BROADHURST IN COURT.

Thomas W. Broadhurst, business manager of the Forty-eighth Street Theatre, has until Feb. 25 to furnish Justice Herbert, of the Court of Special Sessions, with substantial assurance from the heads of the company that there will be a discontinuance of James Eagle Ebbetts' performance of Ned Stanley, in "Just a Woman."

On Jan. 17, an agent of the Gerry Society saw young Ebbetts, who is only eight years old, perform, and pressed the charge of allowing a minor to act without a permit. In stating his case the society agent claims that the defendant had been repeatedly warned, and his disregard of the law necessitated the institution of proceedings.

The court notified the company that a heavy fine will be imposed on the above date if assurances and explanations prove unsatisfactory.

SHORT PLAYS AT BELASCO.

The Twelfth Night Club will give a matinee of short plays at the Belasco Theatre, Friday afternoon, Feb. 11, including a one act newspaper play, in two scenes, "Copy," by Oren Taft Jr., of Chicago. The players will be Kirah Markham, Rupert Harvey and Erskine Sanford.

TWO "SIXES" QUITTING.

Two "Pair of Sixes" companies are to close, one disbanding at Willimantic, Conn., Feb. 12, the other at Manchester, N. H., 22. This will leave three companies on the road.

ELEANOR PAINTER RESTING.

Eleanor Painter has entered a sanitarium near White Plains, N. Y., to rest up. Her role with "Princess Pat" is being sung by Ferne Rogers, who was with the road show of same play.

PHYLLIS NIELSON-TERRY BACK.

After eight weeks in vaudeville, Phyllis Nielson-Terry returned to New York last week, and will shortly begin rehearsing "The Idler." The title is to be changed.

WAYBURN TO STAGE "FOLLIES."

Arrangements have been made with Ned Wayburn for the staging of the next Ziegfeld "Follies." Rehearsals will begin the latter part of April, according to present plans.

LOLA FISHER OUT.

Lola Fisher drew out of the cast of "Our Mrs. McChesney" last week, and has been replaced in the ingenue role by Mildred Barrett.

AHEAD OF TANGUAY.

Harry Davidson will be advance representative for "The Girl Who Smiles."

FOR THE FUND.

The Automobile Club of America will give its dance and entertainment in aid of the Actors' Fund, at the Biltmore, Monday, Feb. 28. The following patrons will represent the music and dramatic world: Ethel Barrymore, Billee Burke, Jane Cowl, Gaby Deslys, Eleanor Painter, Vivienne Segal, Molly Pearson, May Naudain, Louise Dresser, Janet Dunbar, Martha Hedman, Mary Ryan, Madge Kennedy, Lola Fisher, Belle Story, Phoebe Foster, Irene Langford, Josephine Victor, Ruth Shepley, Eva Fallon, Mary Pickford, Clara Kimball Young, Anita Stewart, Daniel Frohman, Lee Shubert, Charles Dillingham, George M. Cohan, Arch Selwyn, Jesse L. Lasky, Francis Wilson, Otis Skinner, James T. Powers and Leo Ditrichstein.

RATS TO RALLY IN BOSTON.

GATHER AT OLYMPIA, FEB. 17.

The W. R. A. U., Local No. 10, of Boston, are to hold a meeting at the Olympia Theatre there, Thursday, Feb. 17. Invitations have been extended managers throughout the New England States, and one of the greatest gatherings in the history of the Rats is expected.

Arrangements have been made to have several labor leaders deliver addresses supporting Geoffrey Whalen and Harry Mountford, who are to launch a move for the placing of union help in theatres, front and back.

The union is already recognized in many New England States, and it seems their object is to get the solid support of all before further efforts are undertaken. Indications point toward this meeting bringing an overflow crowd, and much resultant good is looked for.

WAYBURN "ALIMONIED."

Ned Wayburn, the producer, was sued for a divorce in the Supreme Court last week by Mrs. Helene C. Wayburn, who brought up and then dropped a separation suit against him several years ago.

Mrs. Wayburn names a chorus girl as co-respondent, and asks $75 a week alimony, on the ground that his income was $10,000 a year.

Wayburn claimed "no income whatsoever" when "Town Topics" closed at the Century Theatre.

TO REMODEL METROPOLITAN.

The directors of the Metropolitan Opera House are planning to rebuild the first floor of the big opera enterprise next year, owing to the numerous complaints lodged by subscribers stating that the action on the stage cannot be comfortably viewed from the first dozen or more rows.

Conductor Bodanzky also had a kick coming, his grievance being that the brass instruments have been so widely scattered that he was compelled to do away with several of the stringed pieces to insure a more perfect ensemble.

HEELEY RETIRES.

Wm. F. Heeley, of Heeley and Meely, has retired from the profession and "four a-days," after thirty-seven years. He says he still has some of that money McIntyre and Heath paid him with their minstrel troupe. "Bill" has settled down at 617 York Place, Chicago, for a good rest.

HOWARD AND McCANE AGAIN.

Joe Howard and Mabel McCane, who separated some time ago, will appear together again and resume their Eastern bookings in about eight weeks.

At present Howard is working in the West with a Miss Clark.

BUSTANOBY DIES.

Andre Bustanoby, widely known as a *restaurateur* in this city, died Feb. 10 after eleven weeks' illness of pneumonia.

He had always hired the best professional talent for the cabaret feature of his eating places, and his demise will be sad news to the many friends he had among stage folk.

HISTORIC COMEBACKS.

The "old guard" and the present generation united in giving Weber and Fields a royal welcome at B. F. Keith's in Cincinnati last week. A cheerful S. R. O. crowd ruled at every performance, and to the veteran it didn't seem so long ago that the comedians were welcome and often visitors to old People's, in the days of the late Hubert Heuck's early activities.

BACK FROM COAST.

Bicknell and Gibney returned to New York last week after a tour to the Coast. They will open on the Loew Circuit Feb. 21, via Jack Goldberg.

They lost but one week, when Miss Gibney contracted *la grippe* in Chicago, while they were filling in for Catherine Hayes, at McVicker's.

NAZIMOVA WITHDRAWS.

Madame Nazimova, whose name was announced in connection with the special production of Strindberg's "Easter," has withdrawn, and by permission of Klaw & Erlanger and Charles Frohman's offices, Gareth Hughes will play the role.

FOGARTY'S PLAY.

Frank Fogarty has written "The House of Kerrigan," an Irish comedy, in collaboration with Waldemar Young, a newspaper man of San Francisco.

Fogarty will be starred in it.

BANJO GIRL TO WED.

Dorothy Kenton, long a favorite banjo "single" in vaudeville, is soon to give up stage work and be married to James McKenny White, of New York.

BERT HANLON,
In Original Songs and Patter, on the United Time.

JACK WILSON TRIO.

Jack Wilson, who has lately been playing on the same bill with Kitty Gordon, intends to get up a new trio, and will shortly present something new in vaudeville.

TEMPEST AND SUNSHINE RETURN.

Florence Tempest and Marion Sunshine, who recently left the "Stop, Look and Listen" show, will return to vaudeville at the Colonial, Monday, Feb. 21.

COHEN MANAGER.

Joseph Cohen has resumed his old post as manager of the Broadway Theatre, in Philadelphia, replacing J. T. McCarron.

TWENTY-FIVE YEARS AGO.

NAT C. GOODWIN JR. was playing "The Nominee."

BERT WHITNEY, while doing a blind-folded trapeze act, was injured in Chicago.

MAY HOWARD signed for "Natural Gas."

ZOE GAYTON was doing a walk from San Francisco to New York.

"NOAH'S ARK" was produced at Niblo's Garden, New York.

COL. R. G. INGERSOLL lectured at Helena, Mont.

LEW GRAHAM signed again as "side show solicitor" for Hagar & Henshaw.

ELLA MURPHY died in New York.

THE Orpheum, San Francisco, was under the management of Cort & McGrane.

PROF. OTTO MAURER was manufacturing magic goods at 321 Bowery, New York.

BARNEY CHAMBERS was making musical bells in Providence, R. I.

MOLLIE THOMPSON, John Kernell and Lee Harrison were with "The Hustler" Co.

KLEIN INDEPENDENT.

Arthur Klein is denying the report circulated last week to the effect that he is booking in conjunction with Chamberlain Brown.

Mr. Klein further states that he has in no way affiliated with anybody, and intends to continue alone as in the past.

"COPY" FOR VAUDEVILLE.

Kirah Markham is to show it in vaudeville for a short season.

INTERNATIONAL ALLIANCE'S BALL.

Preparations are being made for the third annual ball of the International Alliance of Billposters and Billers of America, at Hazazer's Hall, Baltimore, Md., March 13. The committee includes: Wm. Furman (chairman), Dan Marks (assistant chairman) and Wm. Myers (master of ceremonies).

Professionals who happen to be in Baltimore that week will receive invitations to this event.

"VICTOR HERBERT NIGHT."

Thursday, Feb. 10, was "Victor Herbert Night" at the Claridge Hotel. Bessie Wynn sang some of her old selections from "Toyland;" May Naudain sang "The Knot of Blue;" Eleanor Painter sang some "Princess Pat" selections, and Frank Belcher and Joseph Lertora were also heard, while Nahan Franko played a number of Herbert's favorite themes on the violin.

MME. DAVIES IN NEW YORK.

Mme. Clara Novello Davies, the well known artist teacher, of London, arrived recently on the *Adriatic*, and will make her home in this city.

Ivor Novello, her son, has just signed a four year contract to write the musical comedies for the Gaiety.

NEW AUDITORIUM.

The Philadelphia, Pa., authorities will shortly begin the erection of an immense auditorium on the Parkway, with a seating capacity of 15,000, close to the centre of the city, and will cost upwards of $1,000,000.

ACTOR WRITES A FARCE.

A new farce, called "The Queen High," written by Frank Ferguson, a vaudeville actor, is in line for an early production by Edgar J. McGregor.

BEST MODEL IN "TOPICS."

Alice Johnson, who was awarded a prize for being the most beautiful model, has been added to the Fashion Show part of "Town Topics."

ROUTED TO COAST.

Ethel Clifton and Brenda Fowler are routed over the Orpheum Circuit with their sketch, "The Saint and the Sinner."

MRS. DARROW ILL.

Owing to poor health, Mrs. Stuart Darrow is spending the Winter at Miami, Fla.

JULIA DEAN FOR VAUDEVILLE.

Joseph Hart will shortly produce "The Red Message" in vaudeville, with Julia Dean as the star.

SID WINTERS, of Sid and Dolly Winters, producer at the Crown, Toledo, O., for the last eight months, has resigned and will return to vaudeville with Dolly.

JACK SYMONDS has returned to New York, and expresses his hearty appreciation of the kindness extended to him during his illness by his friends at Pittsfield, Mass.

JACK GOLDBERG and M. S. EPSTEIN are booking the Sunday concerts at the Olympic, New York.

HARRY ROGERS MUSICAL COMEDY CO. is now in its seventeenth week of the Greenwood Circuit, carrying eleven people, including the Dixie Trio and "Fontonai," female impersonator. The rest of the roster is: Peggy Rogers, soubrette; Chas. Solodar, comedian; Clyde Barrett, leads; Louella La Chappell, characters; Tom Briskey, tenor, and Gertie Woods, Ella Brown, Hazel Moore, Lou Barrett and Lucille Curson, chorus. May Ward is director.

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THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.

ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

NEW YORK, FEBRUARY 19, 1916.

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ANSWERS TO CORRESPONDENTS.

MIKE, Haverhill, Mass.—1. Yes. Fox Film Corp. 2. No. 3. Players' and Lambs'.

CLIPPER FAN, Joplin Mo.—1. Witmark & Sons. 2. Leo Feist & Co.

M. B., Lynn, Mass.—Address party in care of this office. We shall advertise same.

F. A. B., Detroit.—Not on road.

E. M. HOYNE.—"Within the Law" played Olympic, Chicago, opening July 27, 1913.

ADA MEADE has had a theatre named after her in her home town, Lexington, Ky.

THAIS MAGRONE has been engaged for an important role in "Her Price." The part was played by Amelia Gardner in a recent road tour.

THE receipts of last Monday night's performance of Fiske O'Hara, at the Standard, were donated to the building fund of the New York Chapter of the Knights of Columbus.

GARETH HUGHES, now playing with Elsie Ferguson, at the New Amsterdam, completed a big feature picture for the Veritas Photoplay Company before he joined Miss Ferguson.

CARRIE REYNOLDS, after seven months playing comedy leads with the Lubin Film Company, in Philadelphia, returned to New York last week. It is probable she will be seen in a new musical comedy production later in the season.

ELLA SOUTHWELL, daughter of Charles M. Southwell, gave a Sunday night recital at the Du Pont Hotel, in Wilmington, Del., Feb. 6. Miss Southwell rendered Massenet's "Elegie," the "Chanson Provencale," by Eva Dell Aqua, and "Nu bel di Vedremo," from "Madame Butterfly."

AMONG prominent professionals who will appear at the Seventy-first Regiment "gala night" performance at the Liberty, Feb. 20, are: James J. Morton, the Dolly Sisters, Alice Lloyd, Josie Heather, Sophye Barnard, Morton and Moore, Harry Fox, Barney Bernard, Nice and Weeks, and Will Rogers.

TWENTY-FIVE colored societies, through their chairman, J. Rosamond Johnson, report that they will join in the city wide celebration of the Shakespearean tercentenary. In addition there will be a large group festival at the Manhattan Casino the last week in April, under the auspices of eight prominent colored societies.

EVA PROUT is a new face at Joan Sawyer's, appearing with twelve Leap Year Girls.

LESTER LONERGAN, a stock favorite, has been engaged for "Justice."

GEORGE MOOSER is general representative for the new stock circuit formed last week.

THE engagement of Frances Starr, in "Marie Odile," has been extended several weeks.

EDWARD SHELDON'S new play will be seen at the opening of Holbrook's new playhouse.

LILLIAN KINGSBURY is presenting two sketches on the Orpheum Circuit, "The Coward" and "The Greatest of These," both by Ethel Clifton and Brenda Fowler.

EDITH RANDOLPH has written, in collaboration with Thomas Grant Springer, a one act drama, "Mater Dolorso," which is to be produced early in the Spring.

B. IDEN PAYNE, who is producing "Justice" for Corey, Williams & Riter, is to make two other important productions in New York before the conclusion of the season.

THE CLIPPER REGISTRY BUREAU

Enables you to register, without cost, any material you originate.

SEE COUPON ON ANOTHER PAGE.

MAX NAYLOR, formerly a member of the orchestra at the Grand, Terre Haute, Ind., is now touring with one of the "Birth of a Nation" companies.

PHILIP KLEIN, son of Charles Klein, has been sued for divorce. Mrs. Klein secured permission to serve the papers by mailing them to London, England.

BILLIE BURKE has gone to Palm Beach, Fla., to pose for pictures. Henry Kolker, F. Ziegfeld Jr., Wm. Roselle, Harry Weaver and Frank Belcher are also in the party.

"ON THE RIO GRANDE" will shortly be produced by the Frohman Co., with Lola Fisher, Richard Bennett, Amelia Gardner, Robert McWade and Francis M. Verdi, in the cast.

L. V. B. RUCKER, dramatic critic for the International News Service, is convalescing from a broken ankle, a result of covering the Mohr murder trial at Providence.

UNION MOTION PICTURE CORP., theatrical, motion pictures, restaurants, vendors wine and tobacco, was incorporated at Albany, Feb. 11, with $330,000; by E. W. Bolling, R. H. Rucker and H Barnard, 167 East Eightieth Street.

BRONX MOTION PICTURE CORP., theatrical, motion pictures, restaurants, vendors, was incorporated at Albany, Feb. 11, $50,000; E. W. Bolling, H. Barnard, W. E. Bardusch, 330 North Terrace Avenue, Mount Vernon.

DAVID SCHNEIDER was the Hippodrome usher to be awarded the third medal for proving himself the most proficient during the present season. The boy was highly lauded by Mr. Mathews, who made the presentation before the entire staff.

AT THE third annual banquet of the Far Western Travelers' Association, held at the Astor Hotel, Feb. 7, Chairman Samuel Rosenberg, at the conclusion of Governor Whitman's speech, handed Daniel Frohman, the president of the Actors' Fund, a check for $650, as a donation to the fund.

NINA LINDSAY joined Mrs. Patrick Campbell's company at Atlantic City this week.

WELLS HAWKS has been engaged as advance agent of the Russian Ballet.

CLAUDE FREDERICKS is now manager of the Princess in So. Framingham, Mass.

BORN—To Mr. and Mrs. Charles Kenney (Eleanor Martha), a son, Jan. 17.

"THE ROAD TO MANDALAY," a new comic opera, will open at the Park, New York, Feb. 28.

MADELINE HOWARD has been engaged to replace Rose Winter in "Just a Woman," at the Forty-eighth Street Theatre.

DANIEL EAMES has been engaged for Grace George's Playhouse Company. He appears first in "The Earth."

MAUDE FAY, the noted American lyric soprano singer, has been engaged for a season at the Metropolitan Opera House.

ANTONIO SCOTTI, the Metropolitan Opera baritone, who has been ill with pneumonia, at the Hotel Knickerbocker, is reported out of danger.

LAURA SMITH, the comedienne, is now Mrs. Olander Sharpe. They have made their home in Detroit, where Mr. Olander's business is located.

LAURENCE F. STUART, formerly head usher of the Old Mill Theatre, McAlester, Okla., has been appointed manager of that house.

BERTHA MANN, a member of Emanuel Reicher's company, has been offered a twelve months' engagement in Australia, to play the leading roles in all the big New York successes.

WALLIS CLARK will return to the New York stage as the Judge in the special production of "Justice," to be done by the new firm of Corey, Williams & Riter.

MRS. CHAS. ZUHLER, of "The Garden of Allah" company, was thrown from a horse while out riding in New Orleans last week and slightly bruised.

WHEN the new Friars' clubhouse in Forty-eighth Street is ready for occupancy, the present Monastery in Forty-fifth Street will be turned over to the local lodge of the Mystic Shrine.

NEVER LET THE SAME BEE STING YOU TWICE

LUCA BOTTA, tenor of the Metropolitan Opera Company, was the guest of honor at a dinner given last Sunday night at the Italian Garden Restaurant, to celebrate his return to health.

THE ANNUAL PLUNGE of Roy and Kenneth Webb into musical comedy took place Feb. 14, at the Century-Lyceum. Kenneth Webb, librettist of the offering, "The Mountaineer," was seen in one of the principal roles.

CAPT. STANLEY H. LEWIS is introducing some novel publicity deals ahead of "The Battle Cry of Peace" films through the State of Michigan, including lectures on "Preparedness," a recruiting campaign for the National Guard, and lectures to the employees of the big automobile plants.

HARRY CLARK writes from Rio de Janeiro, Brazil, Jan. 14: "I rejoined the Great Raymond a year ago. Business has been great in Chile, Argentina and Brazil. I am leaving to-day on the R. M. P. steamer *Orissa* for Portugal and Spain, via the Canary Islands, stopping at Las Palmas, Tenerife and Madeira."

MRS. JOSEPHINE CLEMENTS, formerly manager of the Bijou Theatre, Boston, will lecture at the Bandbox next Sunday afternoon on "A Workshop Theatre." Plans for a workshop theatre in preparation by Harry Creighton Ingalls and F. Burrall Hoffman Jr., architects of the Little Theatre and Neighborhood Playhouse, will be described.

NEW ASSOCIATION OF VAUDEVILLE MANAGERS FORMED.

$125,000 CORPORATION COMPLETES ARRANGEMENTS.

The Eastern Vaudeville Managers' Association was formed last week, and incorporated for $125,000, by several managers owning or controlling theatres at present.

Frank G. Hall, proprietor of the U. S. Theatre, Hoboken; Playhouse, Passaic, and the U. S Theatre, Union Hill, was elected president; W. J. Counihan, of the firm of Counihan & Shannon, who control the Plainfield Theatre, Plainfield; Majestic Theatre, Perth Amboy, and the almost completed Majestic Theatre, Long Island City, is the vice president. Gus Hill, the well known showman, as treasurer, and W. J. Plimmer, of the Plimmer Circuit and formerly of the B. S. Moss offices, as secretary and general booking manager, completes the retinue of officers.

Arrangements are being consummated to amalgamate with Clarence Weiss' Southern Circuit, which will enable the new association to offer a route that will compare favorably with the majority of those now obtainable and far in excess of many now operating.

Offices have been engaged in the Strand Theatre Building, and they expect to be open for business on March 1.

BROADWAY TURNED INTO ATHLETIC CLUB.

Broadway was treated to a short but snappy battle when Clara Martin and Alice Moss settled a long standing grievance in front of the New York Theatre last week.

It seems that about two years ago Clara Martin adopted the name of Agnes Truesdale for her professional work, mainly cabaret, and knew at the time that Alice Moss was doing a single in vaudeville as Agnes Truesdale, which was her maiden name. The result was that when Alice Moss tried to obtain work in the East after having been away for about a year, the agents all had in mind the work of a cabaret artist, and therefore no booking was offered.

It was not until last week that Alice Moss met Clara Martin, and so quickly was it all done that before one could say "Jack Robinson." Alice was nursing a black eye and both were marching to the station house escorted by a traffic cop and a crowd of enthusiastic spectators. Miss Martin sat in a cell until the night session of court, when Magistrate Appleton decided she had been taught a lesson and paroled her.

Several enterprising promoters offered to put on a return match, but as the parties did not want to enter the pro. class, the offers were refused, much to the sorrow of the e. ps., as they claimed a bigger gate than was ever known in fight history would be assured.

DISCONTINUES VAUDEVILLE.

The Century Theatre, at Nostrand Avenue and Robinson Street, Brooklyn, managed by Glynne & Ward, has discontinued vaudeville and dropped its prices to fit a straight picture policy.

The Sheedy Agency was booking the house.

ROSE STAHL IN VAUDEVILLE.

Rose Stahl has commissioned John J. O'Connor, the newspaper writer, to write her a sketch for her use in vaudeville.

JOSEPHINE COHAN ILL.

Josephine Cohan, wife of Fred Niblo, is ill at her apartments in the Hotel Belleclaire.

Mr. Niblo expected to act as announcer for the benefit at the Hippodrome last Sunday night, but because of the serious nature of Mrs. Niblo's illness he could not be present.

PLAY IT NEXT WEEK.

Owing to an operation, Feb. 14, on F. L. Frish, the tenor of the Frish, Howard and Toolin act, they had to cancel their date at Proctor's One Hundred and Twenty-fifth Street Theatre, first half of this week. Frish was confined to the New York Eye and Ear Infirmary, and the operation was successfully performed by Dr. N. R. Dann.

They will play the Proctor date next week, and then join the Cabaret Girls Burlesquers at Philadelphia, Feb. 28. The trio is booked up until July.

FRANK BOHM AND SINGER'S MIDGETS HAVE DISAGREEMENT.

Singer's Midgets, claimed to be the biggest drawing feature ever presented in vaudeville, is being sued for $29,500 by Frank Bohm, the New York booking agent, for breach of contract.

An attachment was obtained Saturday, Feb. 12, while the Midgets were playing the Loew's St. James Theatre, in Boston, and as no bond was furnished, the two elephants, fifteen ponies, stage clothes and all paraphernalia are held in lieu.

Frank Bohm is also instituting proceedings for the recovery of $10,000 due him as partner and for printing, publicity, advertising, and so forth, which has been held back.

The similar suit Frank had started against Joe Welch is likely to be settled out of court, as both parties are now arbitrating.

WRIGHT-BERRY.

Irene Berry, a member of the Morton Opera Company, and A. Clarke Wright, manager of the Princess Theatre, Montreal, Can., were married at the Olivet Presbyterian Church, in Utica, N. Y., Feb. 9, Rev. Peter McKenzie officiating.

B. S. MOSS AND W. PLIMMER HAVE TROUBLE.

It is reported that B. S. Moss, who controls the Moss Circuit turned Walter Plimmer out of the office in the Columbia Building, after the latter had tendered his two weeks' notice on Feb. 12.

Mr. Plimmer, who was resigning his position to cast his future interests with the Eastern Managers' Association and Film Company, states that on his return from luncheon he found all his books, private papers and correspondence had disappeared, and in place of accepting his resignation the Moss company had practically "forced" him out.

The action on the part of the Moss office has caused considerable comment, as Mr. Plimmer had accomplished much toward making this enterprise a success.

MATTHEWS AND SHAYNE SPLIT.

The vaudeville partnership of Bob Matthews and Al. Shayne, last seen over the Orpheum Circuit in Mr. Matthews' Chinatown fantasy, "Dreamland," has come to an end. Last Summer there was some talk of dissolving the partnership, but another agreement was reached. Now, however, Sol Lesser has replaced Mr. Shayne.

WHITE RATS HOLD MASS MEETING.

AFFILIATE WITH COAST LABOR COUNCIL.

FOGARTY ADDRESSES LARGE GATHERING.

John A. O'Connell, secretary of the San Francisco Labor Council, addressed a mass meeting of more than three hundred actors and actresses, in the assembly hall of the Phelan Building, in that city, last week. It was held under the auspices of the "local" branch of the White Rats Actors' Union and Associated Actresses of America. The meeting was attended by actors and actresses from every theatre in the city.

The meeting was presided over by Ben Black, president of the S. F. Branch of the White Rats Actors' Union, and other speakers were Frank Fogarty, president; Daniel C. Murphy, president of the San Francisco Labor Council; James W. Mullen, editor of *The Labor Clarion*, and Barry Connors, general organizer for the White Rats Actors' Union.

The local branch of the White Rat Actors' Union affiliated with the San Francisco Labor Council, its delegates being seated in that body. The union will have the support of the Labor Council.

FIXING UP.

Ruby Cavalle and her company arrived in New York Monday. Miss Cavalle will rearrange part of her act, replace one number, and add more dancing to it before filling her bookings on the Poli time.

CHICAGO VAUDEVILLE.

FEB 14.

PALACE.

From beginning to end to-day's bill claimed undivided interest, though frequent spots changes interfered with its speed.

Catherine Powell's dancing specialty, using full stage, made an opener far above average.

Four Melodious Chaps, quite familiar to Chicago audiences, entertained with singing, instrumental portions, and their songs, including "My Mother's Rosary," "Louisville" and "Alabama Jubilee," went over nicely.

Ray Dooley, kiddish and chick, danced and sang. Elmer Graham and Gordon Dooley supported with "flopping" exhibition that got laughs. Their cabaret finish proved far better than previous bedroom scene. It stopped the show.

Flanagan and Edwards' "Off and On" hit the bull's-eye. The old songs appealed, and they took two bows.

Cecil Cunningham took the spot intended for Eddie Leonard, singing exclusive material in tremulous voice. The Berlinized old time verses proved her best bit.

Eddie Leonard took the place intended for Calve, and audience could not get enough of the old time minstrel and his three instrumentalists. A speech was the result.

Kartelli, intended for closer, came on with best wire act seen in many moons.

Mme. Calve and Gasparri closed two notches beyond allotted place, and suffered in consequence by having part of audience leave, but remaining portion enjoyed the operatic arias. *Casper.*

MAJESTIC.

The Watson Sisters, vividly remembered for their wonderful work in burlesque, got reception singing "If You Only Had My Disposition" and the songs they used when seen in Chicago last.

Morin Sisters opened with variety of dances.

Bolger Brothers, banjoists, did wonders with ragtime strains.

Hermine Shone, with a strong cast of four others, has amusing comedy sketch. The acting was superb.

"Night in Monkey Music Hall" followed the Watson Sisters.

Joe Cook aroused good humor with his one man vaudeville show.

Charlotte Parry reveals remarkable protean ability presenting "Into the Light."

Anna Held sang several songs in French and English to applause.

Ralph and Joe closed with equilibristic novelty. *Block.*

McVICKER'S.

Hanlon and Hanlon, hand balancers, gave the bill a flying start.

Peggy Austin sang "Are You from Dixie?" "Molly Dear" and "Things Are Getting Better Every Day," with considerable ginger, but slowed up with "My Mother's Rosary." She presented a neat appearance.

Devett and Duval's "Holding Out" has good comedy lines throughout. Big times are waiting for this act.

Bert Howard, eccentric comedian, walked away with first honors in a unique combination of singing, talking and wonderful piano playing.

The Four Xylophiends made a splendid impression with syncopated melodies.

Frankie Fay put over several songs in great shape. Her appearance is wonderful. "Nathan" went best.

Jarrow's magic and lively talk kept the house in continuous uproar.

Madame Defau's operatic efforts were somewhat deep for audience.

Fred Hawley and company closed the bill with interesting sketch. *Block.*

FINALLY DIVORCED.

Josie Heather and Max Ford, formerly of the Four Fords, both well known to Orpheum patrons, were divorced a few days ago in Baltimore.

SYMPHONY WILL PLAY CANADA.

PROTEST AGAINST GERMANS UNHEEDED.

Walter Damrosch intends to play his symphony orchestra at the scheduled engagements at Ottawa, Can., Feb. 16, despite the dispatches that reached New York last week from Canada, to the effect that the greatest feeling has been aroused in the Dominion against the New York musicians because several of the members are of German origin.

Mr. Damrosch did not take the threats seriously, and does not anticipate any violence to his musickers at the hands of the Cannucks.

An editorial in a recent Ottawa daily made it appear as though the New York Symphony Orchestra is a Teutonic organization exclusively. As a matter of fact, the members of the orchestra are gathered from thirteen nationalities, and all of them, with the exception of four (Germans), who are to be left behind, have United States citizenship papers, according to George Engles, manager of the society.

The manager, who accompanied the orchestra to Montreal this week, is W. Spencer Jones, himself a Canadian.

EMPRESS THEATRE, MILWAUKEE, CLOSED AGAIN.

(Special to THE CLIPPER.)

MILWAUKEE, Wis.

The Empress, of Milwaukee, the house that has played practically every branch of theatrical entertainment, was closed again last week.

It was hoped that a stock company, headed by Olive Eaton, would re-attract the gentler sex, who had deserted when burlesque was installed. However, Manager Rosenberg has decided to reinstate stock burlesque, which proves his former plan was unsuccessful.

STILL IN PHILLY.

Clayton Burnison and Kathleen Taylor continue to successfully present stock at the Dixie Theatre, Manayunk, Philadelphia, Pa., being in their twenty-fifth week. The company is known as the Clayton Burnison Players, supporting Kathleen Taylor, Mr. Burnison having put in his own company after the Manhattan Players went on the road, retaining but two of the original members, Winnie Wilmer and Gordon Kelley.

Mr. Burnison and Miss Taylor have been playing the leads since Aug. 21.

The company includes, besides Mr. Burnison and Miss Taylor, Craig Neslo, director; Winnie Wilmer, Ada Prince, Edna May Kauffman, Nan Hope, Vera McMasters, Gordon Kelley, Chas. Keller, Thos. Clark, John Hopkins, Frank Ridsdale and Gordon Kelley.

WADSWORTH THEATRE.

(EDW. ORNSTEIN, MGR.)

Under the handicap of a stage much too small to accommodate the heavy sets required in the showing of "Siberia," the play presented the week of Feb. 7, by the Wadsworth Stock Co. satisfied a small audience on Friday, Feb. 11.

The company has a new leading man, Harry Hollingsworth, but in the role of Nicolai Naigoff very little could be learned of his real ability, as there seemed insufficient "meat" in the part assigned.

Welba Lestina, as Sara, more than satisfied in her rendition of this difficult and heavy role.

Harry Huguenot, as Jonosky, saved the play several times, as it was his clever work that relieved the uneasiness of the audience after intermissions that were much too long, and lines that were not picked up with the proper timing.

The rest of the cast doubled. David Chase and Carroll Daly each handling three roles while Richard Ogden and Chase Elwood did two.

It seems that a big mistake is being made at this house in the presenting of plays that carry heavy scenery, as the stage is one of the smallest in the city and great care should be taken avoiding lengthy intermissions, as this is a serious drawback and reflects directly on the actors, as they must overcome the impatience of an audience bored by these waits.

Next week they show "Within the Law," and the advance sale bespeaks much better returns.

Once Over.

MORGAN BUYS PACKARD CO.

Jack Morgan pulled a surprise recently by buying the Jay Packard Stock Company of Rochester, N. Y. The company is doing a very good business at the Baker Theatre, that city, and will remain intact, with the exception of John Warner as leading man, who is replaced by Mr. Morgan.

In his support are: Maud Richmond, Clarence H. Doty, Alvah D. Simms, Adrian English, Emma Campbell, Mayme Taylor, Grace Campbell, Franklyn Gale, Marguerite Dow, Walter Rhyder, Edwin Bailey, director, and John Gardiner. "The Old Homestead" is the offering 14 and week.

STOCK IN BOSTON.

The Ben Craig Players have commenced a season of stock productions at the Shawmut Theatre. They occupy the stage for the first three days of each week, the balance of the week being devoted to vaudeville and pictures. The company includes some Castle Square favorites, among whom are: Doris Olsen, Frederick Murray, Florence Chapman, Frederick Ormonde, Augusta Gill, Carney Christie and Jennie Ellison. The opening bill was "The Yellow Ticket."

STOCK LOCATIONS.

"THE ROAD TO HAPPINESS," Grand Opera House, Pittsburgh, Pa.

"THE LITTLE MILLIONAIRE," Warburton Theatre, Yonkers, N. Y.

"OUTCAST," Elsmere Theatre, N. Y. City.

"MARRYING MONEY," Nesbitt Theatre, Wilkes-Barre, Pa.

"THE BLINDNESS OF VIRTUE," Lyceum Theatre, New Britain, Conn.

"THE THIEF," Empire Theatre, Salem, Mass.

"ALONG CAME RUTH," Shubert Theatre, Minneapolis, Minn.

"THE MELTING POT," Baker Theatre, Portland, Ore.

"THE GREAT DIVIDE," New Academy Theatre, Scranton, Pa.

"TESS OF THE STORM COUNTRY," Strand Theatre, Cedar Rapids, Ia.

"BROADWAY JONES," Feb. 19, Denham Theatre, Denver, Colo.

"MRS. WIGGS OF THE CABBAGE PATCH," Lyceum Theatre, Cleveland, O.

"THE CONSPIRACY," Hathaway's Theatre, Brockton, Mass.

"SALOMY JANE," Orpheum, McKeesport, Pa.

MARGARET PITT WEDS.

Margaret Pitt, who recently resigned from the Wilson R. Todd company, has been married to Burton Foch, of Chicago, Ill.

The couple were the guests of Mr. and Mrs. Robert D. Hall (Babe Davis), at the latter's home in Ashtabula, O., following the ceremony, and the stage hands of the Majestic Theatre, there, I. A. F. S. E., Local 633, presented the bride with a beautiful bouquet.

SILVERS AND EGAN IN VAUDEVILLE.

Since their closing with the W. F. Lewis Stock Co., Silvers and Egan are playing the Western Independent Vaudeville. They are booked until May 15.

WEDS STUDENT.

Leah J. Jayne, a member of the Hathaway Stock, Brockton, Mass., and Philip S. Salisbury, made to trip to Boston, Feb. 4, and were married by Justice of the Peace Brown, at the Boston Court House. Doris Moore, an actress, acted as witness.

CAROL McCOMAS is the new leading lady of the Morosco Stock in Los Angeles, Cal.

CARRIE LOWE, well known as a character woman in and around the metropolis, filled a special engagement last week with the stock company at New Britain, Con., doing Cookie, in "Blindness of Virtue."

THE DOUGHERTY STOCK COMPANY is sympathizing with Manda Barnard this week. Little "Dandy" is dead! Yes, Dandy was a dog, a full blooded fox terrier, but all who have ever carried a pet, or been in a company with one, know how they are missed when gone. Miss Barnard has been with Mr. Dougherty for five years, and four years ago, Christmas, Dandy was given to her by Jimmie Denning. Dandy at once became a full fledged trooper, attended all rehearsals, and took a great interest in the business and social affairs of the show. She frequently wore a blanket, on which the name of the play was printed, and was the best ballyhoo the show ever used. She was more than a mere companion for Miss Barnard, and seemed to fully realize the good home she had. Dandy had a rain coat for wet weather—a fur one for cold weather, and on bright clear days sported an attractive ribbon. She always wore little bells, and all knew when Dandy entered the theatre. The pleasing sound of those little bells will never be forgotten. Dandy was "written up" several times by newspaper men, and was always noticed by people on the streets. Monday she evidently got hold of poison placed for rats, and died in a few minutes. She lies in theatrical ground, at Stanberry, Mo., so rests in peace in the atmosphere of the profession.

MACAULEY ESTATE SUES FAVERSHAM.

Suit was filed against Wm. Faversham, Feb. 12, in the Common Pleas Court, Cincinnati, by Albert J. Bigelow, administrator of the estate of John T. Macauley, of Louisville, Ky., and the box office receipts of the show were attached at the Saturday afternoon and evening performances.

According to Macauley's administrator, in April, 1915, Macauley, then living, and Faversham entered into a contract whereby Macauley agreed to advertise "The Hawk" for performances at his theatre in Louisville, Ky., on Feb. 10-12, and to furnish stage hands, etc., while Faversham agreed to furnish his company for the play. Faversham was to receive 65 per cent. of the receipts up to $2,500 and 70 per cent. of the receipts in excess of that and the charge of admission was to run from 25 cents up to $1.50.

In violation of this agreement Faversham skipped Macauley's theatre and on those dates played the Lyric, Cincinnati.

The claim is for $1,500 damages and $282 expenses.

Faversham says that the show is under control of the Shuberts, and it was by their orders that he skipped Louisville and came to the Lyric in Cincinnati. The contract, however, is between Faversham and Macauley.

FLIRTING WITH FILMS.

Dudley Ayres, leading man at the Grand Opera House, in Brooklyn, has been offered a sweet contract to appear after June 1, in the feature roles of the photoplay output of the Western Film Company.

THE EUGENE J. MURPHY STOCK COMPANY opened its season at the Grand, in Augusta, Ga., presenting "Within the Law" week of Feb. 7. The roster of the company includes: Eugene J. Murphy, business manager; Royal Stout, stage director; Nellie Kennedy, Betty La Velle, Anita Rowell, Nettie Johnston, Fred Strong, Claude Allen Lewis, George G. Russell, H. Francis Murphy, Charles Anthony Hughes, and Edwin Powell, who is the scenic artist. The company will offer "Under Cover" during the week of Feb. 14.

ANGELL STOCK CO. is in its eighth week at the Park Theatre, in Pittsburgh, Pa. Frank Root, comedian, and Alice Collinson are back with the company. All the latest royalty plays are being presented. Roster: Joe Angell and Alice Bowdish, leads; Dorothea Bowdish, ingenues; Alice Collinson, characters; Francis Short, general business; Earl Newton, heavies; Frank Root, comedian; Harry Foster, characters; Basil Blake, general business; Eddie Garvin, props, and "old reliable" Ike Jutras, business manager.

THOMAS O'KEEFE, of the W. I. Swain Shows, who is selling automobiles (?) during the off season, reports mighty good business in his new line, but says the fever is too strong, and that the opening of the tent season will probably find him back looking for his can of "cork."

JACK EMERSON is leading man for Wanda Ludlow, at the Colonial, Covington, Ky.

VIOLET LE CLAIR recently joined the Ludlow Players at Covington, Ky.

E. E. MARKHAM has been engaged by Mr. Nutt to further strengthen the band, now fifteen pieces, with four cornets, under the able direction of Harry P. Schaeffer.

THE Homan Nestell Players are playing an indefinite engagement at the Home Theatre, Hutchinson, Kan., to big business.

GUY BROS.' MINSTRELS.—Harvey Dunn, novelty bag punching act, joined at Tillsonburg, Ont. Harry (Doc.) Richards, the ragtime drummer, joined at St. Thomas, Ont. Frank Blake left in Brampton, to take charge of the Hotel Belmont at Claremont, N. H. Arnold and Hill have a new dancing act, written by H. D. Keyes, and Henry Messer is singing "The Memphis Blues." Ray Dion is orchestra leader. Tom Feely is playing "Carnival of Venice" daily on the street as a baritone solo. "Frog" Acker also joined recently. The Coonville Band is still using "East India March," by Edwin Guy. Mahlon Alpine is our new agent. Tobin, "The Country Kid," has just recovered from *la grippe*. George, Charles and Edwin Guy are meeting old friends daily. Our singing vocalists consist of Harry Prince, Carl Graves, Roy Sheffield, Eddie Golder, Lee Silverhorn and Francis Doken.

"CRABBING" VAUDEVILLE ACTS.

FREQUENT OCCURRENCES IN SMALLER HOUSES.

PROTECTION NEEDED.

It is becoming a more than an occasional occurrence around the small timers to see an act "crabbed,"—not by the methods of music publishing houses whose songs "So and So" may not be using—but by one or more "lowbrows" who apparently make their trips to theatres merely in the light of making themselves a general nuisance to other patrons.

It is true that managers of those theatres situated in the downtown Eastside have their hands comfortably full handling these hoodlums, but in several instances of late we have noted attempts to quiet such trouble makers of a *tame* nature. Whether it is the fear of the outcome or just slipshod system is questionable.

A visit to the Jefferson Theatre by a CLIPPER man, Wednesday evening, Feb. 9, brought up one of these scenes.

About eight or ten rows from the stage sat three or four of these disturbers, who followed a course of behavior best suited to themselves, and four acts in succession on the bill were interrupted one or more times by remarks from said "party." The act of Port and De Lacey suffered most, their bright line of dialogue being broken into exactly four times with "lines" answered from this annoying quarter of the orchestra. And not a mite of an attempt was made to interrupt the melee of fun (?) they were having at the expense of B. S. Moss, house Manager Heinrich being ignorant of what was going on owing to probably being back stage and not even in earshot of the complaints verbally made by the acts coming "off."

Maybe the Jeff. does cater to some roughnecks, the same as all the popular priced vaudeville houses do, but the same theatre also draws in a larger majority of intelligent and well mannered patrons, and their welfare should be looked after by at least a warning to the disturbers, from an assistant or usher. Seldom do these "hoods" part anything, and if properly dealt with will heed, and slacken their go-as-we-please pace.

PANTAGES MINNEAPOLIS TO OPEN EARLY IN AUGUST.

The new Pantages Theatre now being built in Minneapolis, Minn., is to open early in August. The plans call for an office and store building in connection with the theatre. The theatre to have a seating capacity of about one thousand seven hundred and fifty.

The location, at Seventh and Hennepin, is in the heart of the town, and men associated with Alex. Pantages, namely Jos. Scanfield and John Sweet, assure a solid foundation.

MILLIE ROGERS MOURNS.

Rogers and Wood had to cancel the first half of this week at Albany, N. Y., owing to the death of Millie Rogers' father, David Morgan, at Lebanon Hospital, this city, Sunday, Feb. 13.

The girls jumped into New York from Syracuse upon receiving the wire. They are booked for Troy the last half.

CARRIES FOURTEEN PEOPLE.

Ethel Whiteside's Revue, which is at the Orpheum, Brooklyn, N. Y., this week, has twelve people in the act, all doing specialties. Kerr and Weston joined last week. Also carry a carpenter and property man.

QUITS IN A HUFF.

TEN YEARS WITH ONE FIRM.

LINCOLN, Neb., Feb. 11.

Al. M. Garman, who was manager of the Orpheum Theatre, Lincoln, Neb., resigned Feb. 12, after being for ten years in the employ of the Acme Amusement Co., who own and operate the above and other theatres in Lincoln. He will step out on account of the company appointing Frank D. Eager as general manager of their enterprises. He claims he needs no overseer, and the Acme people have the kindest word for him. His future plans are not made, but he may locate in Kansas City.

F. D. Eager has appointed as amusement manager, Charles I. Ramsdell, who has managed several large film exchanges in the West.

POLICY CHANGED IN PITTSBURGH.

The Variety Theatre, in Pittsburgh, has discontinued stock, and Charles Meuther, the manager, will present vaudeville in future.

REGARDING COPYRIGHTS.

Len Fleming sends us the following: "For the information of Mr. Chain, who, in a letter to you regarding Mr. Templeton's use and copyrighting of 'My Jennie Dear,' and Mr. Chain's statement that both could not hold copyright on the same material, I beg to inform Mr. Chain that any number of people can hold copyright on the same material.

"A good many people labor under the delusion that whenever they copyright an article, and, subsequently, somebody else tries to copyright that same article, the matter is looked up by the copyright department and the second application for copyright is refused. Such is not the case. A copyright is merely and solely for the purpose of affording the honest proprietor of an article redress in the Federal Courts should an infringer seek to divert proceeds from that article to his own use.

"A title cannot be copyrighted. If a title can, in the courts, be proven to be a tangible asset to the original copyright holder, and an infringer tries, by means of the same title, to mislead the public into thinking, either by statement or inference, that the infringement is the original, then the original copyright holder has an excellent chance to obtain satisfaction from the courts, as has been proven, and to the best of my belief.

"The copyright matter is not a complicated one, unless one goes into its remotest ramifications, and the copyright office gladly furnishes interested parties with literature which is amply clear and sufficient to explain each detail necessary to be known."

"DARKTOWN FOLLIES."

The opening performance was announced at the Lafayette Theatre, New York, for Feb. 14. J. Lubrie Hill composed the score.

STORK VISITED SHEEHY.

Wm. Sheehy, manager at Loew's De Kalb, Brooklyn, N. Y., was presented by his wife with a bouncing baby boy Tuesday, Feb. 8.

AN EXPLANATION.

In our issue last week an article appeared under the caption, "More Disgraceful Vaudeville," which related to an occurrence at the Grand Opera House, Monday afternoon, Jan. 31, in which Lillian Murtha appeared in a single turn singing and Dutch act, and when the performer addressed the orchestra and audience in German and requested them to join in the chorus of her song, she was not favorably received and general confusion reigned in the audience. It was not our intention to convey the impression that there was anything disgraceful in the act or the lady performer, but that the confusion among the audience was a disgraceful occurrence in a vaudeville house. The fact that the lady spoke in German, which was probably not understood by many, and that there may have been some who do not like anything German, most likely caused the displeasure of the audience. It is always more or less dangerous for a performer to engage in repartee with an audience, as one can never tell how it will be received, and very few can do it successfully. *Editor.*

WILL RETURN TO CHINA.

MEMPHIS, Feb. 8.

To prevent prosecution by the local police and an investigation by the United States Immigration Bureau, threatened after an upheaval among the Long Tack Sam Troupe of Chinese performers, on the Orpheum Circuit, while playing at local Orpheum house, Long Chin Sam agreed to depart for China at once.

Trouble arose, it was learned, when Long Chin Sam resented attentions paid to his seven-year-old daughter by the European wife of Long Tack Sam, also over money matters, Long Chin Sam claiming he was paid a student's salary.

While at their hotel Wednesday night, Feb. 3, it is alleged Long Chin Sam drew a Chinese dagger and threatened Long Tack Sam's wife and was arrested. Long Chin Sam's decision to shake American soil came after he spent a night in the lock-up.

The immigration officers interferred the following day and stated that Chin was under $1,000 bonds, issued when he came to this country. He was discharged in Court. Long Tack Sam and his brother made up, and Chin and his daughter, Lom Yoo Tao, departed for Seatle, to take a steamer for China. The affair got front page stories in the local dailies.

ORPHEUM, JACKSON, OPENS FEB. 24.

The new Orpheum Theatre, of Jackson, Mich., is to open on Feb. 24. The house is said to have cost more than $100,000, and will seat about one thousand two hundred and fifty.

The theatre is on the Butterfield Circuit, and will show the United Booking Office attractions.

REGISTER YOUR ACT.

THIS COUPON will be numbered and attached to your contribution, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

THE REGISTRY BUREAU,

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When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, Feb. 14.

AT LAST Earl Carroll's "So Long, Letty," has hit Chicago (with the accent on the "hit"), and the bright, breezy musical comedy, which came to the Olympic to-night, bears promise of making a wonderful impression in this city, after its favorable reception in the Far West. Of course, it is not Earl Carroll's show entirely, as Oliver Morosco (the producer) prepared the book, in collaboration with Elmer Harris, who first wrote it in the form of "His Neighbor's Wife," but Earl wrote the eighteen musical numbers embraced in the score, and he is so well known to "Melody Lane" that people musically inclined are predisposed to look upon the entire show as the product of his brain. The cast includes: Charlotte Greenwood and Sidney Grant, Walter Catlett, May Boley, Jack Henderson, Frances Cameron, Burrell Barbaretta, Nella Wilson and the Cameron Sisters, together with a chorus of eighteen.

AN ENTERTAINMENT somewhat out of the ordinary came to the Auditorium to-night—Serge de Diaghileff's "Russian Ballets," a monster troupe interpreting classic emotions *via* the dance. It is said that the impressive display represents such a huge financial outlay that the two weeks' stay in Chicago could not possibly terminate profitably, even though the big Auditorium should be packed for each performance, and that the presentation is possible only through the generous action of the Metropolitan Opera Company's directors. The offering is divided into seventeen parts, so arranged that each performance will be different from the other thirteen.

FEB. 20—Blanche Ring will act at the Grand in a Willard Mack play, "Jane O'Day from Broadway."

MARCH 6—John Drew will bring to Powers' Theatre, Horace Annesley Vachell's English comedy, "The Chief." Laura Hope Crews, George Graham, Echlin Gayer, Consuelo Bailey, Katherine Stewart and Thais Lawton are in the cast.

GARRICK (John J. Garrity, mgr.)—"Experience," eighth week.

POWERS' (Harry Powers, mgr.)—David Warfield in "Van Der Decken," fourth week.

CORT (U. J. Hermann, mgr.)—Taylor Holmes, in "His Majesty Bunker Bean," fifteenth week.

ILLINOIS (A. Pitou, mgr.)—Montgomery and Stone, in "Chin Chin," third week.

PRINCESS (S. P. Gerson, mgr.)—"A Pair of Silk Stockings," sixth week.

OLYMPIC (George C. Warren, mgr.)—"So Long, Letty," first week.

BLACKSTONE (Edwin Wapler, mgr.)—"The Ohio Lady," second week.

COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Young America," fifth and last week.

VICTORIA (H. C. Brolaski, mgr.)—Week of 13, "Seven Keys to Baldpate."

CHICAGO (John J. Garrity, mgr.)—Ralph Herz, in "Ruggles of Red Gap," second week.

LITTLE (Maurice Browne, dir.)—"The Charity That Began at Home," second week.

IMPERIAL (A. J. Kaufman, mgr.)—Week of 13, "Making Good."

COLUMBIA (Wm. Roche, mgr.)—Week of 13, the Million Dollar Dolls.

ENGLEWOOD (Edw. Beatty, mgr.)—Week of 13, the Mischief Makers.

GAYETY (R. S. Schoenecker, mgr.)—Week of 13, the City Sports.

HAYMARKET (I. H. Herk, mgr.)—Week of 13, stock burlesque.

NATIONAL (J. P. Barrett, mgr.)—Week of 13, "The Only Son."

STAR AND GARTER (C. L. Walters, mgr.)—Week of 13, the Roseland Girls.

AUDITORIUM (B. Ulrich, mgr.)—Week of 14, Diaghileff's Russian Ballet.

CHANGES POLICY.

A rather hard season for outlying houses playing regular road attractions and a correspondingly good season for most of the vaudeville theatres far removed from the Loop have been ascribed as reasons for the radical change in policy of the Crown Theatre, heretofore known as the storm centre road attraction house of the Northwest side, which opened with a vaudeville bill this week.

FATE OF CABARETS.

Certain cabaret shows, run in connection with Loop restaurants, have been the subject of investigation on the part of the Chicago City Council within recent weeks. It is claimed that girls "outrageously attired in suspiciously low necked and short skirted gowns" form a big part of the entertainment offered, and it is believed that the Council action will result in the revocation of several licenses.

WHAT ITS NAME IMPLIES.

The Western Vaudeville Association has no "big chair boys" who sit within the well appointed offices and wait for business to come their way. Instead, all the executives are constantly on the go, the "higher-ups" leaving the city from time to time on important missions far more often than subsidiaries.

GRANTED DIVORCE.

Judge Sullivan, in the superior Court, Chicago, has rendered a decree of divorce in the case of Flo Beaty, of "The Night Clerk" Company, against her husband, Alexander Beaty. The plaintiff in the case was represented by Attorney Leon Beresniak.

ALLEN LOSES ACTION.

Suit for $1,000, brought by Jessamine Allen against Carolina White, the opera star, who appeared at the Palace, Chicago, last week, under the claim that the plaintiff had previous control of Miss White's bookings, resulted in a decision on the part of Judge Carnahan in favor of the defendant last Thursday, because Jessamine Allen had no contract, and, therefore, in the opinion of the judge, could not collect. Manager Humphreys, of the Chicago U. B. O. forces, took a keen interest in the case, as he felt that a verdict for the plaintiff would establish a precedent unfavorable to booking interests. Attorneys Kahane and Schaffner represented the litigants, Kahane acting for Miss White.

EXTEND ENGAGEMENT.

"The Dumb Girl of Portici" set itself some task in following "The Birth of a Nation" at the Colonial, Chicago, but the motion picture in which Pavlowa stars has made good to such an extent that the Universal management has seen fit to extend the engagement far beyond the date originally set.

NEW OFFICERS.

The following officers were chosen to conduct the Motion Picture Exhibitors' League of Illinois at a recent meeting: President, George Henry; vice president, John H. Frundt; treasurer, William J. Sweeney; secretary, Sidney Smith, and sergeant-at-arms, A. Balaban. The executive committee now embraces: Fred Hartmann; Geo. M. Laing, August Zilligan, Julius A. Alcock, H. Lieberthal, M. A. Choynski and M. S. Johnson.

"LETTY'S" WONDERFUL SHOWING.

Australian newspapers, reviewing the opening of "So Long, Letty," in Sydney, have just arrived in New York, and the write-ups are nothing short of eulogies of this wonderful Western success.

"Letty" opened at Her Majesty's Theatre, Monday evening, Dec. 27, and was designed to be the Christmas pantomime for Sydney and Melbourne. Each paper devoted an entire column to its *premiere*, and each predicts a longer run for the piece in Australia than it enjoyed in California.

This show has broken all records on the Pacific Coast, and when its Western season closed last Saturday, preparatory to its opening in Chicago, it had run seven solid months without ever leaving the one State. No wonder Oliver Morosco sent East for Elmer Harris and Earl Carroll to write another one for him. These two writers are now in Los Angeles creating the new piece, which will open there in three weeks.

MOLLIE McINTYRE SAILS.

Mollie McIntyre, late star of "Kitty McKay," sailed, Feb. 10, on the *Baltic*, of the White Star Line, to visit relatives in Scotland. It is probable that she will appear on the London stage shortly, as she has been asked by Albert de Courville to play "Kitty McKay" when it will be produced there, and has several other offers from West End managers under consideration. She will return to New York next August, when she will be seen on Broadway in a new play.

HOSPITAL NOTES.

WILLIAM HAYES is making daily progress.

FOR LOUISE ROLLO, of Rollo and Rollo, Dr. Thorek predicts an uneventful recovery.

ANNA DILLON BROWN, of "Hello, Paris" company, left Feb. 5, entirely recovered.

JACK WILLARD, a familiar visitor, is getting along fine.

RAYMOND DAKIN is convalescing.

JENNIE CURRY, daughter of Mr. Meakin, left last week, after a good recovery.

ELZA KAHLE left Feb. 5, entirely recuperated from her recent operation.

JESSIE SHARP left in very fine condition.

BESSIE WARD, of Van and the Ward Girls, playing McVicker's, was under the care of Dr. Thorek.

GRACE KEELER, of "Puss, Puss" company, has again entered for a minor operation.

GERTRUDE WOOD, late of Powell's show, "Henpecked Henry," is receiving treatment, although not confined to bed.

PLAY TITLE CHANGED.

Charles Frohman-David Belasco announce the New York *premiere* of their second joint production, "The Heart of Wetona," at the Lycum Theatre in Tuesday evening, Feb. 29. This is a new American play, in three acts, by George Scarborough, and was recently produced in Boston under the title of "Oklahoma." Under the new name it is presented in Buffalo this week, staged under the personal supervision of Mr. Belasco.

The cast includes: John Miltern, William Courtleigh, Lowell Sherman, Edward L. Snader, Curtis Cooksey, H. G. Carleton, Langdon West, Leonore Ulrich, Ethel Benton, Isabel O'Madigan and others.

PERFORMERS AFFECTED BY BILL.

A bill amending the general business law was introduced in the Senate Feb. 12, by Senator James A. Walker, providing that if either party to a theatrical employment contract shall refuse or neglect to sign such contract as required in the General Business Law, the licensed employer is relieved from liability. Under this section licensed theatrical employment agencies are prohibited from sharing fees paid in advance with others.

JANE COWL TO STAR.

Jane Cowl has signed a contract with A. H. Woods to appear next season as a full-fledged star in a new production which will be seen on Broadway before the first of the year. Meantime she will continue in her present role in "Common Clay," going to Chicago with the company at the termination of its run at the Republic.

BARRYMORE TO CONTINUE.

After a six months' season in one of her greatest successes, Ethel Barrymore is obliged to bring her present engagement in "Our Mrs. McChesney," at the Lyceum, to a close on Saturday evening, Feb. 26, that she may fill four weeks previously planned in Boston and Chicago.

For next season she will open at the Lyceum Theatre early in September in a comedy written by William Somerset Maugham.

WANT ENGLISH RIGHTS.

Charles Hopkins has been approached by Llewellyn Johns in behalf of Oswald Stoll, of the London Coliseum, to name a figure for the English rights to "Treasure Island." As in the case of the overtures of Sir Herbert Tree, Mr. Hopkins has declined to let the right pass from his control.

"KING OF NOWHERE."

"A King of Nowhere," the new romantic drama by J. and L. Du Rocher MacPherson, was presented for the first time, Friday evening, Feb. 11, at Harmanus Bleecker Hall, Albany, N. Y.

The Garrick Company of players, with Lou-Tellegen in the title role, presented the drama.

THE JOHN MEEHAN STOCK COMPANY closed its season at New Bedford, Mass., Feb. 12.

PALACE.

(ELMER F. ROGERS, MGR.)

Standing room was at a premium at the Monday matinee in spite of the fact that one of the best and biggest shows of the season was on the boards.

Half of the bill were acts showing for the first time at this house, the honors being divided between the Dolly Sisters, Jean Schwartz, Adele Rowland and Harry Carroll.

The rest of the bill was evenly balanced, the show being over a little after five.

The usual motion picture started, showing interesting views.

Dainty Marie, in number one spot, assisted by Margarette Meehen presented her excellent ring work, with a little singing and dancing that pleased the large audience.

The Mosconi Bros., in a dancing specialty, held down number two position, and in this difficult position went over big.

Paul Morton and Naomi Glass, in "Before and After," is the same entertaining pair as of yore, and in this act they have the best vehicle they have ever been seen in.

That king of all nuts, Bert Fitzgibbons, in his original manner, held a good part of them seated, and even brought some of them back after they attempted to leave. Bert had next to closing, but position doesn't count with him, opening or closing, he's the same big hit.

Leo. Zarrell and company, in acrobatic feats, closed, and performed many capable feats.

The Dolly Sisters, assisted by Jean Schwartz; Searl Allen and Ed. Howard, the Victor Herbert Revue, Cressy and Dayne, and Adele Rowland, assisted by Harry Carroll, gave initial performances.

(See New Acts.) *Jack.*

COLONIAL.

(ALFRED DARLING, MGR.)

Monday evening the zero weather put a dent in the attendance at most of New York's vaudeville houses. The Colonial was no exception. What the bunch lacked in numbers, however, it made up in enthusiasm, and that helped considerably.

Togan and Geneva, a man and woman wire walking act, opened. They made an acceptable showing in the initial spot.

Jack Corcoran and Tom Dingle are excellent dancers. Both are exceptionally nimble on their feet, and compare favorably with any of their contemporaries when it comes to setting a pace in the way of terpsichorean eccentricities.

Those talented twins, the Rigoletto Bros., undoubtedly could give the whole show if they so desired. Their versatility is truly remarkable, embracing as it does the playing of musical instruments, juggling, magic, posing, gymnastic stunts and feats of strength. A general all 'round knowledge of showmanship enhances greatly the presentation of their numerous specialties, and assists them materially in lending a touch of class to their unique offering.

Savoy and Brennan have a genuine novelty in their sidewalk conversational turn, which should improve with continued playing. One of the boys assumes the character of a fly chorus girl, introducing a female impersonation that is a capital travesty on a Broaday type, and proves himself a corking character delineator with a fine sense of comedy values. The straight is also a first rate performer, who plays with the ease and presence of a veteran. No singing or dancing is interpolated in the act, the boys relying on the comedy talk exclusively. They scored decisively Monday night.

Jack Wyatt and his troupe of Scotch lads and lassies entertained pleasantly with songs, dances and bag pipe selections, all characteristic of the land of the heather. Closing the first part they were a solid hit.

Mignon, as her name would indicate, is little. She is likewise petite, cute and all the other adjectives applied to nice little girls, but Mignon is all wrong on that impersonation thing, with the notable exceptions of Bernard Granville and Trentini. Her clever imitation of Granville's dancing does a whole lot to make amends for her "suggestions" of Eddie Leonard and other vaudeville stars Mignon can sing and dance with the best of them, and would do well to drop "imitations."

With proper material she could develop into a top-notch singing and dancing single, and notwithstanding the fact that she has been identified with "imitations" for so many years, could soon arrive in the classs where others might imitate her own individual talents.

Valerie Bergere is another capable actress who is attempting something she does not do over well. Her present sketch vehicle, "Little Cherry Blossom," presents her in the role of a Japanese maiden. The sketch itself is one of those transparent made to order affairs, carrying a plot which makes use of the most obvious and time worn stage expedients, and relates a semi-melodramatic story that falters all the way. Never at any time is the playlet in the slightest degree dramatically interesting or convincing.

Valerie Bergere has played innumerable roles in her long stage career, her best performance possibly being Cigarette, in "Under Two Flags." This should indicate the line of stage endeavor in which she stands pre-eminent.

"Little Cherry Blossom" is not up to Miss Bergere's high grade acting attainments, and the Japanese character, admittedly difficult for an American, is particularly unsuitable to Miss Bergere. She misses on the dialect frequently, and overdoes the mannerisms. The supporting company is excellent.

Henry Lewis, on late, cleaned up a comfortable hit with his hodge podge of song, story, recitation and monologue. Lewis possesses personality, a good singing voice, and above all a knack of delivering his very good material in the best manner possible. Henry Lewis is headed straight for Broadway. He's a regular entertainer.

Lucy Gillett closed the vaudeville program with a routine of juggling. Her handling of the heavier objects and nice methods of working elecited plenty of applause. Pictures of topical interest closed. *Hex.*

FIFTH AVENUE.

(WM. QUAID, MGR.)

Though the thermometer registered away down near the zero mark business was the same as usual at the downtown house Monday afternoon. The cloak and suit boys from the neighborhood came in droves after the opening act had finished.

The Cromwells opened with their alleged comedy (?) juggling act, and did fairly well considering the small number of handcuffed patrons present. The girl in the turn makes a pleasing appearance and executes some interesting juggling feats, especially the final one in which she deftly handles a mop, plate, broom and pail. The youth's attempts at comedy are of the parlor variety.

De Forrest and De Wolf (New Acts) endeavored to spend the afternoon on the "rostrum," but finally went away from "there" after a weird eighteen minutes.

Thos. J. Swift and company followed with an amusing sketch that embraces comedy, sentiment and song. Swift is a clever chap, and portrays the "kick" nicely, only marring his performance by a slight tendency to "act" in one scene. The girl in the role of Mary is a dainty miss who can sing well and possesses a charming manner that is impressive. Another girl is thereabouts, but does not figure in the running of the turn. "The Birth of a Nation," pantomime "bit," was well handled by all three, but a decided lull occurs during the removal of the scenery. The closing in "one" is unnecessary, and it would improve the act by closing in full stage and doing away with the "clearers."

Princes Jue Quong Tai, a young Chinese girl, who has been exploited to some extent in the dailies, does not approach the "headliner" standard even at the Fifth Avenue. In fact, there are numerous singles in vaudeville of minor calibre, who can outdistance the Oriental lady without much exertion. The Celestial singing rag songs is no longer a novelty, especially after the public has heard Ching Ling Foo's petite daughter and Lady Sen Mei, both of whom handle American songs in a creditable manner.

Lou and Mollie Hunting presented their familiar vehicle to good returns. It's surprising how Molly can step around when one takes into consideration that she is not "plnt sized." Lou is funny, and has not lost his agility. If memory serves correctly they have elliminated a few old gags and replaced them with up-to-ate material.

J. K. Emmet and company held the attention thoughout with the novel, satirical playlet, in which the devil (Emmet) appears, and attempts to direct the course of human lives. It is taken from a story which recently appeared in one of the magazines. The different characters are handled quite capably.

Jones and Johnson, two dark gentlemen, loomed on the horizon, and scored the hit of the bill. Irving Jones causes mirth the moment he opens his mouth. The straight man's acrobatic dance is novel, but there he ceases, seeming ill at ease and lacking in poise. The wardrobe change, consisting of gloves and hat, will not do. The outline of the act is good, but requires polish, and the principals need wardrobe. The finish of the act is extremely funny. Jones, on his exit, taking a suit case and turning it around to the audience, so the words *chicken, gin* and *dice* appear.

The Curon Sisters, with their aerial flying, proved an acceptable closing act, the girls "getting over" on their workmanlike manner and cleanly appearances.

The new film serial, "Mary Page," held quite a few in. *Frel.*

PROCTOR'S 125th STREET.

(JOHN BUCK, MGR.)

Had Manager Buck been wise to the discomfort of half his orchestra patrons on Monday night he would have tipped his superintendent off to shut down the power on a whirling thirty-miles-an-hour ventilation fan at one of "the alley" doors on the Park Avenue side of the house. When some half dozen complained of the draft whizzing on their necks, said superintendent said "they whirled from eleven to eleven," that "they drove out foul air, etc."

This one did well, for it succeeded in "driving out" about four twenty-five cent ticket holders and made half a dozen change their seats.

It could have been dispensed with Monday night with the themometer outdoors hitting around zero, and plenty of same crisp air inside the One Hundred and Twenty-fifth, let alone fanning half the crowd all night long.

B-r-r-r! Outside of that the show framed up as a good small time one, topped by "The Betting Bettys" girl act that has already been recorded one of the best looking turns of its style seen around the popular priced circuits in a long time.

Gordon and Rica is the big time act of this first half's bill, offering their pleasing singing, dancing and trick cycling in best form. Amy Rica is as versatile and dainty and good to look at a little body as any cycle turn can boast of, while Gordon's wheel work, coupled with his humorous line of dialogue makes them as big time timber as ever.

"The Groom Forgot," with Mabel Cameron and Alan Devitt, continues to be as valuable comedy vehicle for them as when May Tully and "Boz" Bulger first wrote it. The "souse" business of Alan Devitt loses none of its fun producing qualities, without bordering on offensive, and his prop laugh rings as true for landing him on his feet with any audience as all the rest of his leary maneuvers as a rich youth who buckled up with a chorister in Trenton, N. J., while he was under the influence of grape. Miss Cameron puts looks to the act and plays well what there is for her to do, even though it is most all Devitt for about seventeen minutes.

Ed. Warren and Dill Templeton (New Acts) were just ahead of this sketch and scored with their dancing and a "travesty" song.

Samoya held the opening spot, and though a stage wait halted things after the overture by the band in the pit, he put speed to the going before he had been at work on the swinging rope two minutes. Samoya would do well to get to the floor for his bow as immediately after his fall away foot catch as possible as the time he lets elapse following it now, detracts from his going, giving his audience the impression he has something else.

Billy and Laura Dreyer replaced a billed three act, and probably got into the bill at the eleventh hour, as the orchestra struggled nobly with their queer dance music, after playing three or four introductions, the delay being in the righting the act's special lighthouse drop for an opening hornpipe dance. The Dreyers have a lot of odd music for dances. They could replace it and find it beneficial for their foot work. Speed has been more closely stuck to by the couple than the mapping out of a variety of steps.

Frank and Eldrie Fisher (New Acts) have a small time comedy offering in "Perseverance," and Wolf and Brady closed up the vaudeville end of the show, that was finished with a comedy reel.

This house is getting thirty cents for the first eight rows in the orchestra, when they are sold, the rest of the floor going at two bits a smash. About thirty patrons dug up the extra jitney Monday night, the rest of the orchestra being pretty tightly packed, while the boxes were bare. A good house for the freeze-up weather going on outdoors. *Tod.*

JEFFERSON.

(A. HEINRICH, MGR.)

With an audience standing ten deep at the back of the orchestra and every box, including the top tier, occupied, Falls and Falls opened the matinee, Feb. 14, at 12.30. Their tumbling and acrobatic work started off a bill of ten acts that was well liked throughout.

Clara Howard did very nicely in number two position. (New Acts.)

"The Mayor and the Manicure," a sketch, with two men and two women, pleased. The act has been reviewed time and again, and all that can be added is that the new members handled their allotment very well.

Leighton and Kennedy, doing a two man blackface song, talk and dance, need better talk material.

Their delivery and style is good, but the turn lacks the punch in its present condition.

The Veinons, a ventriloquist using seven dummies, and assisted by a woman at the close. This is the best act of its kind seen at this house, and his work with the girl dummy deserves praise.

Tyler and Crolius, man and woman, did about eleven minutes of song and talk. The "nut" work of the man is really humorous without being offensive, and excludes the audience entirely, which is a big point in his favor. The girl plays an excellent straight, and this in view of the fact that she must feed her partner "nut" material, means much. The act as it stands will please most any audience.

Cadets de Gascogne, three men and one woman, did bits of operas and classics. The act seems to have been livened considerably by the interpolating of "Leave the World Behind," and as it stands seemed to thoroughly satisfy.

Edmund Hayes and company presented the "Plona Mover," and proved the laughing hit of the bill.

Doll and Gliss left little to be wished for in the way of eccentric music producing devices. They overlooked nothing from coats to a dinner as mediums of concealing their tones.

This turn is the kind that always proves an applause winner.

For real thrills in head balancing, the Three Arleys can be called the class. In one trick they do, the pole the one balances on his head was so long it required his stepping to the front of the apron in order to allow his partner to balance on his head at the other end.

Needless to say they kept the audience seated throughout. *Once Over.*

PROSPECT.

(WM. H. RAYNER, MGR.)

Irving and Burkett pleased with their song and dance act, opening with "Something Sweet About You." The girl then renders "When You're In Love with Someone Who Is Not in Love With You," and the man came out for a "drunk" number, executing a dance which gained the desired applause. The girl as a dainty little miss and the man in a cat costume, delivered a song and dance which delighted.

Jeanette Childs, who is too violently "nutty" to be attractive, could not be appreciated with such inane stuff as she tries to put over.

An act billed as Chas. Drew and company, offering a sketch that was about the most idiotic thing it has ever been our misfortune to see. The man playing the role of the Englishman seemed to think the only thing necessary to the part was to wear a monacle and to haw, haw, haw.

Stetson and Huber did more than furnish relief from the sketch preceding, they entertained with songs and dances. The eccentric dance in particular by the man was especially well liked.

Tabor and Green were the only act on the bill that could draw a considerable amount of applause. Everything they did was enjoyed, the yodling number especially, going over very big.

Max's Circus completed the bill and succeeded in entertaining. *Emil.*

Keith's Royal (C. C. Egan, mgr.)—Bill 14-19: Willard Simms and company, Loney Haskell, Clifford and Mack, Lewis and White, Dempsey and Lovera, Four Danubes, Lloyd and Britt, and Bancroft and Broske.

Alhambra (Harry A. Bailey, mgr.)—Big houses rule. This week's bill: Chas. Grapewin and company, Walter Brower and company, Palfrey, Hall and Barton, Paul Gordon, Four Mejakos, Five Statues, Misses Lightner and Alexander, Lillian Shaw and Old Homestead Octette.

NEW VAUDEVILLE ACTS

Victor Herbert's Song Revue (Singing).

25 MIN. FULL STAGE.

Palace.—A better finish is all that is really needed to make this act one of the most pretentious vaudeville has seen this season.

It opens with a bang, and is all over before you know it.

Still the idea is simply to introduce some twenty of Victor Herbert's greatest song hits, taken from as many of his most successful comic operas.

Much care has been given to stage setting, costuming and people.

Mayme Gehrue, as the dancer, and who also tried her hand at singing, scored the biggest.

The principals include: Louise de Larra, Miss E. Navarry, Ed. Shedden, Haigh Jackson, Phyllis Davies, Gilbert Wilson and Anna Walcott.

The concerted numbers were all harmoniously done and with lasting effect.

The entire production was staged by Harrison Brockbank. *Jack.*

Adele Rowland and Harry Carroll (Singing).

15 MIN. IN ONE.

Palace.—The best singing and piano act shown at the Palace in many moons is being presented by Adele Rowland, late of "Katinka" Co., making her debut in vaudeville, and Harry Carroll, one of America's favorite composers. A splendidly arranged routine of songs rendered by Miss Rowland, and a medley of his old time hits by Mr. Carroll, make up their performance. The opening number, called "Sea of Love," introduces Miss Rowland, who was costumed in a dainty white frock. It was not until she gave "Susanne" that she demonstrated what she could really do.

Carroll then followed with his specialty, a medley of old timers that almost "brought the house down."

The "rag" rendered by Miss Rowland as a closing number is a corker, and brought her back several times.

The act as it stands will do for a feature spot on any bill. *Jack.*

"A Call for Colors" (Girl Act).

24 MIN. FULL STAGE. (SPECIAL SET.)

Union Square (Feb. 13).—A girl act, six good looking choristers, who, with some good costumes, carried what main interest there is to it all. Two Hebrew comedians work mostly in vain with a raft of ancient material and business while the other two principals, woman and man, appeared new to the stage thing in general. The woman has a fairly good voice, but lacks the least bit of personality. War is what was in view when it was written, a plot penned out of "a search for a spy" theme. There are some "hand" speeches and flag songs, "Don't Bite the Hand That's Feeding You," by the male lead, and "The Girl Who Wears a Red Cross on Her Sleeve," very musical and amusing. They doubled "Sooner or Later," but the best delivery of all the girl led was "Loadin' Up the Mandy Lee." A "pick-out" medley number, by one of the comedians and the chorus, would have helped a lot, but it got in the jam by being stretched entirely too long. Changes must be made and a story more closely adhered to before it can hope for much. A half dozen more drops and tack-ons made up a village set. *Tod.*

Will M. Cressy and Blanche Dayne (Sketch).

20 MIN. FULL STAGE.

Palace.—This clever and versatile pair, assisted by Walter Heman, are showing out a new one of Cressy's small town skits, called "One Night Only."

Cressy has taken a good idea for his sketch and written an amusing twenty minutes of comedy, centered around a "peace" machine, as he calls a "Ford."

He has also staged it properly, showing a most original country drop, with all the usual medicine signs one is accustomed to see in the back woods.

The story in brief tells of a young repertoire star (Miss Dayne) traveling in her own machine, and billed to play a one horse town. The machine breaks down and the village billposter, manager, express man and jack-of-all-trades is introduced (Mr. Cressy).

A bright line of talk follows, with an amusing bit of comedy gotten out of blowing up a tube on the machine.

The skit is clever, but not up to the usual Cressy standard. *Jack.*

Warren and Templeton (Dancers).

11 MIN. IN ONE.

Proctor's 125th St. (Feb. 14).—During this act Warren says "Our singing is not so bad, but if either of us ever breaks a leg, good-night." These boys are both clever soft shoe dancers, with Dill Templeton (formerly of Chain and Templeton) a bit in the lead by his limber, high kicking qualities. Their dialogue is good for the most part, while a burlesque song, "My Jennie Dear," illustrated by meaningless slides, by Templeton, gets over big. Both wear dress suits, and a double dance, finished with a cartwheel and picking up silk hats in the turn-over, is a good climax, with a flop by Warren getting a solid laugh. Their dancing and the song will get them a lot of booking. *Tod.*

Dolly Sisters and Jean Schwartz (Dancing and Singing).

18 MIN. FULL STAGE.

Palace.—Showing off a shopful of original costumes, a beautiful stage setting, many original dancing steps, the Dolly Sisters, assisted by Jean Schwartz, put over one of the showiest acts ever seen in vaudeville.

There's action from the rise of the curtain to the finish, and when the girls are not demonstrating what capable dancers they are genial Jean is obliging with a piano solo of many of his past and present song hits.

Nothing has been overlooked in the way of costuming, as the girls sport several creations that were hummers.

The arrangement of the dancing has also been well looked after and show the Dollys at their best.

The act will go, and should prove a feature on any program. *Jack.*

Frank and Eldrie Fisher (Comedy Skit.)

15 MIN. ONE AND THREE. (SPECIAL DROP.)

Proctor's 125th St. (Feb. 14).—"Perseverance" is what this couple call their offering. The man, as a "boob," is in love with a village belle. She wants him badly, and, it being leap year, finally proposes after a lot of dialogue that has some laughs, drawn from the rube antics of the shy lover. He has a comedy song that got over here, and their double, to close, displayed a voice the girl should use earlier. *Tod.*

Searl Allen and Ed. Howard (Talking).

12 MIN. IN ONE.

Palace.—"A Real Pal," written particularly for amusement, and performed by Searl Allen and Ed. Howard, served its purpose at the Monday matinee.

The author's name doesn't appear on the program, but he doesn't have to be ashamed of it.

It proved one of the most entertaining skits the Palacelites have seen this season. The boys are stranded in a one horse town, without a drink or smoke to be had, but a damsel finally puts in an appearance and, as usual, everything ends right.

The act is a laughing hit from start to finish, and well played by both boys. *Jack.*

Inez Kathen (Songs).

8 MIN. ONE.

Union Square (Feb. 13).—A large girl who has appearance and voice enough to map out a "single" singing act when the nervousness wears off and a re-arrangement of numbers used is made. The second "special" verse (recited) for "Mother's Rosary" should be omitted immediately. "Hello, Hawaii" opened well for her, and "Rocky Road to Dublin," with some brogue, put some life to her work. *Tod.*

Clara Howard.

12 MIN. IN ONE.

A dainty comedienne, who can sing a comedy number and not "mug" too much, should have little trouble in satisfying. In singing "Give a Little Credit to Your Dad," Miss Howard does a few minutes' talk that needs pruning. As it stands now the song is a big hit for her without this talk, and if anything the same detracts. The imitation of "Chaplin" in her "Movie" number is good. All in all, a turn far above the average. *Once Over.*

Four Jacks and a Queen (Comedy and Singing).

16 MIN., IN TWO. (SPECIAL SET).

Union Square (Feb. 13).—A comedy singing turn that probably originated on the Coast or from the films. Four men and a girl make up the company, three of them doing cops on the Keystone lines (straight, German and effeminate), and the fourth, a Hebrew comedian as an applicant to "the force." The girl is garbed in a uniform of captain of the precinct, with the pants trimmed down to knickerbockers for effect. She's slim, pretty and graceful—and has a voice well fitted to the numbers she leads, "Midnight Cakewalk Ball," "Blinky, Winky, Chinky Chinatown," and a "double" with the effeminate officer. A word for the attention she pays to enunciation, making the songs much more acceptable. The big fellow solos "Mother" well. Bad form was shown by the other two bluecoats detracting from it with unlicensed comedy. The fourth member has only fair material. What there is to the act's plot flops from a consistent standpoint when the quintette change to Chinese costumes for the "Chinatown" number. A special exterior of a police station set is the background. Some of the singing and all the girl has to do will carry it along in the popular priced houses. *Tod.*

Wm. Weston & Co. (Music and Songs).

15 MIN. INTERIOR (SPECIAL SET).

Proctor's 5th Ave. (Feb. 11).—William Weston's new musical act is laid in an appropriate set, and is titled "In a Drug Store." He has added two more to the cast that his former act carried, making five men and three women, two of whom are good dancers besides possessing singing voices and doing a share of playing on the eccentric apparatuses Weston has music produced from, via, cashier's desk, soda fountain, shakers, the stools, dolls and cigar and candy stands. What music is offered is good, but does not touch the classiness of the former turn, while Weston's talk is below the laugh quality he had before, he's still doing German comic. The quartette number of the men and the dancing specialty by the two girls holds up the act better than the music offered in it. It can be much improved before making it what Weston's former offerings have shown us. *Tod.*

De Forrest and De Wolf.

18 MIN. SPECIAL. ONE.

Fifth Avenue.—Many feel the call of the stage, but very few are chosen. Evidently that knowledge did not deter this couple. Opening in a special black drop, and using a ground cloth to match, the rise of the curtain discloses the boy and girl apparently asleep. Immediately a dancing act is suggested by reason of the boy being clothed in the Pirouette costume and the girl wearing pantelettes. Allowing the audience a half minute to gaze upon their graceful forms, they finally emerge from the trance and proceed to do a full grown musical comedy with variations. The boy sings in a throaty sort of way and his clothes fit him nicely, but he wins first honors in the posing line. The girl attempts to sing, but is woefully lacking in both voice and expression. In conclusion it can be said that the girl's wardrobe was stunning and worthy of a better cause. *Frel.*

BAYES SICK AGAIN.

Nora Bayes was to have played Shea's, Buffalo, N. Y., this week, is ill and had to cancel.

GEORGE LAVENDER is playing a movie actor and a Spanish restaurant keeper in the new Winter Garden show.

LILLIE CRAWFORD has been notified through the Chicago court records that her husband, Joe H. Shaw, divorced her in that city in July, 1915, on the grounds of desertion.

LEN FLEMING, who has been writing material for prominent performers, including Fred Duprez, Ben Welch and others, offers an opportunity for others to secure first class sketches, etc., which he has on hand or can write to order.

ZAMPA, WHEELER and GOLDIE, Paul La Drew and the Three Spooners complain of unprofessional treatment at the hands of a man calling himself the Original Raffles, expert cracksman, who took them out with his show.

DOTTIE JOLINE, Marie Halleran, Francis Wheaton, Marguerite Rafferty, "The Cave Chicks," and Emmons and Colvin, continue to be favorite attractions at the Greenwald Cave, in New Orleans.

CHICAGO DRAMA HITS HIGH SPOT.

SPECULATORS REAP RARE HARVEST AS BELATED SUCCESSES ARE SCORED---"LITHOGRAPH PASS" MANIPULATING STILL GOES ON---POLICY CHANGES LIKELY.

(Special to THE CLIPPER.)

CHICAGO, Feb. 12.

Never since the palmy days of drama—the good old days before the moving picture craze gobbled everything in sight—has Chicago experienced the universal prosperity that now greets Loop attractions. A few months ago wiseacres would have laid odds that all big houses would be closed or harboring pictures (which is far worse than closed in the eyes of play producers) but, lo and behold! now the Loop houses hits in all corners, and near-hits are being nursed outside of its limits. Instead of turning legitimate houses to pictures there is reason to believe that some picture houses will entertain spoken drama, if the present prosperity continues.

It is hard to recall just how the ice was broken. Loudly touted New York successes came and went like (to resort to Shakespeare) "the idle winds which we respect not," and everybody was predicting one of the worst seasons in history. All kinds of unseasonable weather added to the general depression, and "calamity howlers" had their heyday.

But suddenly conditions changed. "It Pays to Advertise" showed lasting powers, and "His Majesty Bunker Bean" (still holding the boards) paved a permanent place for itself. The Shuberts worked the old trick of exhibiting "Experience" to the clergy and shop girls before admitting the general public, and put the play over for a hit that woke up the sleepy looking boys in the Garrick box office and filled them with a spirit of importance as they arrogantly announced "nothing doing, except three weeks in advance." David Warfield came to Powers' and Chicagoans who liked exclusive attractions paid $4 per seat (several weeks in advance) for the privilege of viewing the show, whereas the same house was surreptitiously closed not so long ago, after Bernard Granville's brief stay, remaining dark for some time. Even the Princess, which suffered all kinds of hard luck early in the season, seems to be doing nicely with "A Pair of Silk Stockings."

The outcome of the Chicago Theatre's great struggle against ignominious oblivion is being watched with keen interest, and its management is beginning to see sunlight behind the clouds. For, after "Within the Loop" failed dismally, and "Two Is Company" made no impression whatever, Ralph Herz and a wonderful cast came along a few days ago with "Ruggles of Red Gap," which looks as though it has the punch required to draw people a few blocks outside of the Loop. There is a touch of irony in the public's disinclination to patronize this beautiful house, just a stone's throw from the Loop; it lies in the fact that the Chicago is really quite as accessible from elevated railroad stations and street cars as any Loop house. Besides, it borders on the Southside, and Southsiders are among Chicago's most enthusiastic theatregoers.

The unexpected rush of general prosperity means a great deal to speculators. Few Loop box office attaches are courteous to the general public. When their houses have a hit they act the part by assuming a cold, distant air, and calmly announcing "eighteenth row, three weeks in advance," to those who clamor for tickets. Speculators, on the other hand, are uniformly courteous, and many patrons prefer to give them the extra fifty cents in the expectation of getting a decent seat.

As in previous seasons, "lithograph passes," intended for advertising purposes only, are not unknown in Loop barber shops and other places. One barber on Randolph Street does a land office business in this questionable game. The idea is that a theatregoer gets a pair of seats at exactly half price for the slight inconvenience of changing a piece of paper for tickets at the box office of the theatre designated. It is obvious that there cannot be many legitimate passes of this kind in circulation, and some of the more influential managements are beginning to "tighten the screws" in an endeavor to "locate the leak." However, most of the theatres housing the sensational hits are not cursed by this evil, as all tickets can be disposed of easily at their box offices.

The great success of "Experience" did not find the Shuberts unprepared. Their local representative, John J. Garrity, is a little hustler who possesses the rare faculty of doing many good things at once, and he laid strings during the "dull" season of a few weeks back that are materializing in exceptional efficiency for the all important present. The Shuberts control so many houses that the entire theatrical situation is frequently reflected in the way their representative handles things. Garrity has succeeded in brushing out many "cob-webs." Other local managers are doing good work, but he has more houses under his observation than any other individual, and therefore deserves greater credit when they are all meeting with prosperity.

It would make a lover of the spoken drama rejoice to see the way it is "coming back" in Chicago at the tail-end of what looked like an "off" season.

"ROBINSON CRUSOE JR."

WITH AL. JOLSON.

Such is the billing used last week at the Shubert, New Haven, for the opening performance of the Jolson show, which comes to the New York Winter Garden this week. The house was packed for the Saturday matinee, and the audience enjoyed every minute of the three hour show, the final curtain falling at 5.45. A number of the programmed scenes and numbers had been omitted, and a little more pruning will probably take place for the regular opening.

The production is staged by J. C. Huffman, with book and lyrics by Harold Atteridge and Edgar Smith, including many bright lines which kept the house laughing. The music, by Sigmund Romberg and James Hanley, is tuneful, and the pretty dances were staged by Allen K. Foster. Oscar Radin had charge of the orchestra of twenty-four pieces.

Al Jolson is first introduced as Dick Hunter's blackface racing chauffeur, Gus Jackson, who saves tires for his master by flying about mostly on two wheels. He also acts as butler, and his conversation on autos and on booze got many laughs. The opening scene shows Hiram Westbury's Summer home, with all the guests in sport costumes for golfing, tennis, polo, autoing. The end'ess excitement gets on Westbury's nerves and he threatens his daughters, Diana and Suzie, that he will take them to some desert island *a la* Robinson Crusoe. Dick Hunter has invested in the Shameless Players, a moving picture corporation, and brings the company to Westbury's grounds to take some films. Barry Lupino is the director of the films, and tries to induce Mona Hazard, the star of the troupe, a two hundred pound beauty, played by Mme. Comont, to impersonate a starving heroine. But her specialty is taking love scenes, and she demonstrates it until all the men try to escape. Mr. Westbury, played by Claude Flemming, becomes involved in a funny scene with the actress before he understands the situation. The taking of the film is a big scream.

Kittie Doner, as Suzie, the sporty daughter, appears in a "screeching" polo outfit, and, needless to say, she dances some, and keeps it up all through her various scenes. For the dancing contingent there are other strong factors in Johnnie Berkes, Frankie Grace, fresh from burlesque; Barry Lupino, an acrobatic dancer, who showed surprising cleverness in the taking of the picture, also in his subsequent activities, and Frank Carter, as the speed bug, who was arrested and fined by the three rube constables, played by Bowers, Walters and Crocker.

Rae Bowdin is a slangy stenographer who refuses to be discharged by Westbury.

Helen Shipman is a dainty miss as Diana Westbury, and she also sings and dances cleverly.

Lawrence D'Orsay is at his best as Captain Chichester, "rather" a soldier, with whom Al. Jolson has a ripping conversational set-to. Wanda Lyons and Louise Conti are charming as Diana's friends.

The groupings of the company in their showy sporting costumes on the four storied terrace are very striking.

The songs are: "Simple Life," by Claude Fleming; "Gallop Some," a number full of business for Kittie Doner; "When You're Starring in the Movies," by Barry Lupino and Jean Forbes; "Dance a Little More," by Carter, Doner, Lupino, Berkes and Grace, is a great finish to the scene.

The second scene shows Westbury asleep in the arbor, and during his nap developes the dream which furnishes the theme for most of the subsequent scenes. Al. himself, has a song for which he used a little runway over the orchestra pit to get closer to the audience. "Mayflower Girl," by Frank Carter and Miss Shipman in Colonial dress, made a big hit.

The dream then transports the entire company to Robinson Crusoe Isle, with Mr. Flemming in a Robin Hood costume, enjoying the simple life he has been craving. Al. Jolson arrives in overalls and is appointed to act Friday. A lot of monkeys come on to do the ballet, "Forest Ball," led by an elephant. A lion scares Friday. When the cannibals arrive, Friday gives them a peace talk, and later resorts to the old "Big Foot Wallace" outfit, consisting of the washboiler reflector with which he dazzles the warriors until he can soak them with the persuader (but he don't blow any horn). The little cannibals are impersonated by the Piccolo Midgets. A crocodile chases Friday down the well, and after the spirit of the well has been invoked by Crusoe and Lady Diana, the spirit appears in the form of an effeminate Capt. Kidd.

Captain Dick (Frank Carter), of the pirate ship, arrives with his crew and seizes Crusoe. Sailor Jim (Kitty Doner) and the Spaniard (D'Orsay). Barry Lupino now plays a pirate.

Al. Jolson sings his "Where Did Robinson Crusoe Go With Friday on Saturday Night?" The Happy Tottentots Dance is done by Berks and Grace, and "Mlle. Androva" sings a weird number, "The Voodoo Lady," ending with the death of all the spirits.

The next scene was an elaborate set of the pirate ship "Skull and Bones," with Capt. Dick in command. The prisoners are brought on and condemned to die. Comedy is furnished by each condemned person having someone to intercede for him or her. Miss Shipman as Diana, is also brought on deck and Capt. Dick falls in love with her, causing him to sing the spectacular number, "My Pirate Lady." Bowers, Walters and Crocker, as the three sailors, introduce their acrobatic and comedy trapeze act with good effect. As Al. Jolson is about to walk the plank, the U. S. sailors board the ship and save the prisoners after a terrific combat. Capt Dick is tied to the mast for the finale. The pirate crew, in picturesque garb, in a wig-wagging number, mixed with the blue of the U. S. sailors made a gorgeous picture. A rowing number also made a big impression

The opening of the second act is one of the most showy ever seen on any stage. The Silver City, with its radiant buildings and the costumes of the Oriental inhabitants, form a magnificent picture. Diana has been seized as a slave, and D'Orsay is the ruler of the city. Friday is disguised as a queen of the harem, and his appearance in the "jitney" causes a riot. He is the ruler's favorite, and when appealed to causes Crusoe to be set free, also Diana. He carries a bunch of garlic, referred to as the "breath of a nation," and executes a new Oriental wiggle each time he takes a sniff. Claude Fleming sings "Robinson Crusoe" in this scene.

Next came a scene, in one, in a Spanish cafe, in which the Baggessens show their comedy juggling act, with the fly paper and the breaking of crockery, Mr. Baggessen in his big dress suit.

Then the Spanish scene, with D'Orsay as the Spaniard; Barry Lupino as the Spanish Don, and Mlle. Rodriguez as the ballerina, with the entire chorus in intricate Spanish dance movements. A clever pantomime is worked in, and Mr. Lupino contributes a stirring sword dance. Miss Doner looms up fine as a Spanish boy.

The action then returns to the arbor. Hiram Westbury awakens and finds it all a dream. Gus brings on the wet goods wagon for a funny scene. He sings "Hula Hula Hu," "Titwillow," and also does a whistling solo.

The final scene shows the ballroom at Westbury, with the original characters. Frank Carter does a grotesque acrobatic dance, followed by a somewhat similar demonstration by Lupino. "The Hunter Fox Trot Ball" and "Minstrel Days," led by Miss Dorner, are handsome figures in this scene. The chorus is made up of uniformly pretty and shapely girls.

"Robinson Crusoe Jr," with Al. Jolson, should hold the attention of New Yorkers for some time to come. *Mill.*

JOHN L. GOLDEN'S Chinese drama, "The River of Souls," will shortly open on the Orpheum Circuit.

MELODY LANE

BY JACK EDWARDS.

BESSIE WYNN A "CLEAN UP" WITH PIANTADOSI'S NEW BALLAD.

NEAR RIOT AT PALACE.

Those who were fortunate enough to hear the new Piantadosi and Goodwin ballad several weeks ago in Louis Bernstein's private piano room predicted that it would be the biggest song these boys had ever written.

While the title, "Oh, God! Let My Dream Come True," was somewhat startling, the lyric was written in such a clever manner and set to a Piantadosi melody that few had any doubts as to its merit. I myself had fears as to how the public would take it.

Bessie Wynn, that wonderful little entertainer, at the Palace Theatre, in New York, last week, simply made the hit of her career with the song. It proved such a strong number that she was compelled to make it her closing song. Miss Wynn does a recitation after the first verse, written by Dave Oppenheimer, the professional manager for Shapiro, Bernstein & Co., the publishers, that is one of the greatest bits of "peace" poetry heard in some time.

Along with this leader Mr. Bernstein has a "Mother" song called "Cumberland," by Halsey Mohr, that was introduced by Billy Barr, who tries out all this firm's new songs, and it looks like a positive cinch.

CHICAGO LIKES "I LOVE YOU."

Success generally comes to those who work for it, and this is principally why L. Wolfe Gilbert has, for the past ten years, been one of the leading song writers. He has put over hit after hit, and under the worst season's handicap.

When Wolfe became associated with the Jos. W. Stern Company about a year ago, those "wise ones" predicted the finish of this young genius, but they didn't know L. Wolfe Gilbert. Some of these reports came to him, and it made him work all the harder. In consequence three more hits were added to the already big list of "The House of Hits."

First came "My Little Dream Girl," over a million copy seller; then "My Sweet Adair," which has passed the half million mark, and now "I Love You, That's One Thing I Know," that is pronounced the best song Gilbert and Friedland ever wrote.

Gilbert is now in the Windy City, and advance notices all say the same thing, a regular walkover.

RUBY COWAN'S "PEACE" SONG.

Every once in a while one of those "small" publishers comes across with a song idea that everybody predicts will be a walk-over. The prediction is made principally to "fool" the little fellow along, and it isn't many days before the small fry drops his roll following this sort of "praise."

Ruby Cowan, who has fitted up a "natty" little office in the Exchange Building, we will admit hasn't set the world afire with many startling songs since he embarked in business for himself, but last week he struck upon an idea (not a new one) in a "peace" song entitled "The Spirit of '76" that is ninety-nine per cent. pure hit class.

It's one of the best applause getters written this season, and looks like one of those once in a year clean-ups.

Wellington Cross, at the Winter Garden, two Sundays ago, really stopped the show, and as for the commercial side of it, orders are already coming into the Maurice Richmond concern, Ruby's selling agents.

CARROLL HONORED AGAIN.

Earl Carroll has accepted a commission from *The Los Angeles Herald* to write a march song for California Day, which is celebrated on March 18—and on which day millions of oranges are thrown to the crowds. When Earl was West last Summer he wrote the official Elk Welcome Song for the city, and now he is to be honored again. Since St. Patrick's Day arrives on March 17—and oranges are usually brilliant yellow—Earl better be careful what he writes about.

A WITMARK CARNIVAL.

There's hardly a vaudeville theatre in Greater New York that isn't featuring one or more songs published by M. Witmark & Sons this week. There's an old fairy story about the chap who turned everything to gold that he touched, but it's no fairy story that everything in the way of a song that the firm in question gets hold of nowadays turns out to be a hit. It is gratifying, therefore, but not surprising, to hear a Witmark song on every hand, sung by every sort and kind of act imaginable. The songs heard in the New York houses last week were: "Good-Bye, Good Luck, God Bless You," "She's the Daughter of Mother Machree," "The Little Grey Mother" and "Are You From Dixie?" Among the acts using them are Lady Sen Mei and George Butt, both at the Alhambra; Master Neeley, with Ethel Whiteside, at the Bushwick; Beatrice Morrell Sextette, at the Colonial; Lloyd and Britt, Prospect; Reese and Basse, Seventh Avenue and National; Stevens and Brunelle, Langdon and Wheeler, Keeney's; Palace Quartette, Keith's Bronx; Black and White Review, Newsboys' Sextette, Palace, Brooklyn; Bert Sheridan, with the Romanoff and Frank company; Cecil Dunham, Hamilton Theatre; Martin Van Bergen, Fifth Avenue; Billy Smith and Attilla Sisters, Rogers, Hughes and Franklin, Great Arthur company, Plaza; Sophie Tucker and Melville Ellis and others in the operatic excerpts.

NEW YORK'S FEATURE SONGS.

"What a Wonderful Mother You'd Be" (SHAPIRO-BERNSTEIN Co.)
"There's a Lane Without a Turning on the Way to Home, Sweet Home" (B'WAY MUSIC Co.)
"M-O-T-H-E-R, a Word That Means the World to Me".....(LEO. FEIST, INC.)
"When It's Orange Blossom Time in Loveland".....(JOE MORRIS.)
"My Sweet Adair"...(Jos. W. STERN & Co.)
"The Little Grey Mother" (M. WITMARK & SONS.)
"I Love You".....(Jos. W. STERN & Co.)
"A Little Bit of Heaven" (M. WITMARK & SONS.)
"Ragging the Scale"..(BROADWAY MUSIC Co.)
"The Lights of My Home Town" (CHAS. K. HARRIS)
"She's Good Enough To Be Your Baby's Mother and She's Good Enough to Vote with You".....(J. H. REMICK & Co.)
"Molly, Dear, It's You I'm After" (J. H. REMICK & Co.)
"There's a Broken Heart for Every Light on Broadway".....(LEO FEIST, INC.)

"ASHES OF MY HEART" A SUCCESS.

Reports all along the line indicate that Joe Morris has put over Jeff Branen and Arthur Lange's new ballad, "The Ashes of My Heart." Several months ago, when these boys received permission from Edith Blinn, the well known Coast authoress, writer of the book of the same name, to use her title, they spent several weeks in producing a song worthy of the book.

They surely succeeded, as the new ballad is easily the best Branen and Lange have ever turned out.

MEYER PREDICTS.

Meyer Cohen, general manager for Chas. K. Harris, long considered to know a hit song, has predicted that Mr. Harris' latest, called "All I Want Is a Cottage, Some Roses and You," will be the biggest song published by the ballad house in years.

The firm's other number that is showing up fairly well is "The Lights of My Home Town," and Louis Cohn, who is making this song a feature, has many acts signed up.

WILL ROSSITER'S TRIO.

Will Rossiter has published "You're the Dawn of a Perfect Day," "When Northern Eyes of Blue" and "Morning, Noon and Night."

AL. G. FIELD MINSTRELS FEATURE TEN WITMARK SONGS.

A familiar lament in these days is to the effect that the old time minstrel show is dead—a memory and nothing more. It is said so often and written so much that half of us are inclined to accept it as the solemn truth. One has only to drop in any evening at whatever town or city the Al. G. Field Greater Minstrels happen to be playing to find that, far from being dead, the old time minstrel show is very much alive. Houses that turn crowds away at every performance are the rule with this magnificent organization, whose program is probably the most entertaining and artistic thing of its kind ever presented on the minstrel stage. The program of up-to-date songs includes no less than ten numbers from the catalogue of M. Witmark & Sons, which means that eighty per cent. of the finest minstrel program of the day is derived from the publications of this enterprising and uniformly successful house. The songs in question are: "A Little Bit of Heaven," "The Daughter of Mother Machree," "You'll Be There," "My Wonderful Love for Thee," "Good-Bye, Good Luck, God Bless You," "The Little Grey Mother," "I Wasn't Scared, But I Just Thought That I Had Better Go," "When You Were Sweet Sixteen" and "Sweet Kentucky Lady" In addition to this record the program concludes with an uproarious sketch founded on the idea of M. Witmark & Sons' big coon song hit, "Aunty Skinner's Chicken Dinner."

WAR DECLARED.

After pursuing the "watchful waiting" policy for the last five months, Jack Glogau, of the Leo. Feist staff, has declared war on the music market, and with the co-operation of Joe McCarthy and Geo. Graff, has turned out two brand new songs. A new Italian waltz song with Joe McCarthy, entitled "There's a Garden in Old Italy," which is one of the prettiest efforts in that type of song, and a high class song, with Geo. Graff, entitled "On to the End with You." This song is one of the best lyric efforts on the part of Geo. Graff (who is the writer of the famous "Sands of the Desert" song), and as far as the melody is concerned, well, it's a gem. The chorus is in 12-8 time, and makes a wonderful song for any voice—whether bass, baritone, tenor or soprano. Not forgetting the Irish march ballad, entitled "It Takes a Great Big Irish Heart to Sing an Irish Song," lyric by Al. Herman. This is an ideal song for St. Patrick's Day, and no repertoire is complete without this one. Needless to say that Leo. Feist is the publisher of these three songs, and that a line addressed to Jack Glogau, personally, will receive prompt attention.

BROADWAY STILL AT IT.

Without much noise and in his own systematical way, Will Von Tilzer, assisted by Geo. Friedman, has put together a song catalogue hardly without an equal as a selling proposition.

Included in the list of songs are several new ones that will be listed among the biggest hits of the season. "At the Fountain of Youth," a straight comedy number, is going along in a rapid way, and the acts using it are taking three and four encores.

"When You're Dancing the Old Fashioned Waltz" is one of those original novelty songs that make their appearance so seldom.

As a special feature the only song that has been written so far to follow the run of "Mother" songs, entitled "Give a Little Credit to Your Dad," written by Nat Vincent and Billy Tracey, is showing up so wonderfully well that there doesn't seem to be anything on the market to stop it.

"SOMETHING NEW."

Joe Davis has just completed a new novelty rag song with Harold O'Hare. Joe Davis wrote the words and "Sister" O'Hare wrote the music. The title is "Syncopated Bride and Groom." It will be released through the "Triangle," to open soon in the Exchange Building.

NEW INSTRUMENTAL NUMBER.

Shapiro, Bernstein & Co. are the publishers of a new instrumental number, by Harry Jentes, called "Bantam Step," that is meeting with much favor with leaders. It is also well adapted for dancing acts.

ANOTHER FEIST BALLAD HIT?

McCARTHY AND WENRICH THIS TIME.

Phil Kornheiser is laying big odds on Joe McCarthy and Percy Wenrich's new ballad, entit'ed "Sweet Cider Time When You Were Mine."

The number is being pushed along in the usual "Feist way," and although a few weeks' old, the number has shown symptoms of being one of the season's greatest ballads.

Theodore Morse and Howard Johnson's cyclonic hit, "M-O-T-H-E-R," is still going along in its phenomenal way, making a hit for every singer featuring it.

The balance of the Feist catalogue looks mighty good; in fact, it's best by far than several of their recent ones.

The new advertising stunt pulled by E. F. Bitner last week, in which he advertised for a song written by Leo Wood and Harry Da Costa, was a good piece of work and got the desired results. "Are You Half the Man Your Mother Thinks You Are?" is a wonderful title, and, with the Da Costa melody, should prove the biggest song Feist ever put over.

F. B. HAVILAND ISSUES NEW SONG.

The F. B. Haviland Music Co., who recently moved over to Forty-eighth Street, have just released a new song, called "Young America," that looks as though it might bring this firm to the front again.

The new song is one of the latest preparedness numbers on the market, and is up-to-date in every particular. Acts using it are going over strong.

M. WITMARK & SONS CARRY OFF ANOTHER CUP.

Still another song publishers' contest, as they are called, was won by the M. Witmark & Sons forces this past week. This time the trophy was well worth winning—a fine cup of generous dimensions, worth something like a hundred and fifty dollars. It's the glory of the thing that counts, after all, and not the intrinsic value of the symbol of victory. At all events, that's the way Thomas Hackett looks upon it, and although he is now the proud possessor of the aforesaid loving cup, he is prouder still of the fact that his singing of "A Little Bit of Heaven" routed the representatives of eight of the leading publishers of popular music in New York and enabled him to be acclaimed the winner, hands down. All this happened at the annual festivities of the Progressive Republican Club of the Twenty-sixth Assembly District at the New Star Casino, New York, on which occasion at least four thousand people cheered Hackett and the song he sang so well. He followed his victory up with the singing of two other Witmark hits, "Good-Bye, Good Luck, God Bless You," and "She's the Daughter of Mother Machree." Really, with three such songs as this, it's no wonder M. Witmark & Sons have contracted the cup-copping habit!

DONALDSON WITH BROADWAY.

Walter Donaldson, writer of several hits during the past year, is now connected with the Broadway Music Corp., who will shortly release several of his new songs.

"WAKE UP, AMERICA."

This is the title of a new song which is not a war song, but a song written with a historical theme, based on that famous saying "Millions for defense but not a cent for tribute." A song written by Americans for Americans. The lyric was written by George Graff and melody by Jack Glogau. The song was originally introduced by Arthur Fields, and was a sensation. It is to be introduced at the Park Theatre Monday, Feb. 14, in connection with the new film, "Defense or Tribute." It will be released to the profession shortly. It is the aim of the writers to make this a lasting song, the slogan being "A song of to-day, to-morrow and forever."

EDGAR LESLIE HONEYMOONING.

Edgar Leslie, writer of "America" and a great number of other popular songs, was married to Josephine Herman last week, and is now spending his honeymoon in the South. Though it was known he intended wedding soon, Edgar slipped away and was married without any of the usual pomp and ceremony, his friends only learning of his joining the benedicts by his prolonged absence from business.

SHE THINKS SO.

May Hill, of Craig & Co., thinks she has solved the problem of professional copy grafting by her so-called "professional lead-sheet," a printed lead-sheet, with harmony cued in, just enough for a piano player, yet of no use to the grafter. She declares the plan has proved a big money saver, eliminating the professional copy evil almost entirely.

IN CHICAGO.

NEW FIXTURES.

Thomas J. Quigley took advantage of the fact that M. Witmark & Sons just closed what has proved one of the most remarkably successful years in the firm's history, by making improvements in the Chicago office well calculated to attract the eye of the most casual visitor. Inverted lights have taken the place of the ordinary fixtures, while rugs of rare design, in lavish quantities, are spread o'er the floors. When asked why the improvements had been made, Tom merely said, "I like to work in a clean office, and I guess performers enjoy visiting one."

ALL FORSTER NUMBERS.

Forster's catalogue got a big boost at the Haymarket last week, for Forest G. Wyer confined himself to that catalogue in staging the burlesque show for the week. Eddie Savage was highly pleased with the "plug."

TERRY HERE.

Terry Sherman is idling in Chicago, impatiently waiting for a sprained wrist to heal. The wrist plays an important part in the pianist-composer's work, and the fact that it is severely injured prevents him from filling vaudeville engagements. But it doesn't interfere with writing songs, and Terry has some crackerjack ideas under his hat.

SPLIT UP.

Palma, Heup & Glos, the new publishers in the Grand Opera House Building, closed their offices temporarily, as there appears to be a misunderstanding regarding the agreement of partnership entered into by the three firm members. Rosebud Glos contemplates placing her "In the Land of Arcadia" song in another catalogue.

HAVE GOOD SONG.

Herman Kahn and Roy Ingraham have a new rag ballad that Nellye de Onsonne is using. It looks like a "regular," and the boys have received several tempting offers from publishers.

GILBERT HERE.

L. Wolfe Gilbert is making a big hit in Chicago—not on the stage—but as a crackerjack song writing professional manager "with the goods." His newest song, "I Love You, That's One Thing I Know," is taking hold miraculously. The boys in Jos. W. Stern's Chicago office idolize Wolfe, and M. J. Stone, Chicago professional manager, is one of the proudest chaps in the Loop.

ADDED WORKER.

Harry Norton, late star of "The Junior Follies of 1916," is assisting Dave Allan in putting over a wonderful plug for "I'm Going to Hit the Trail," Forster's big song.

MACLAREN TO PRODUCE.

Ian Maclaren, last season leading man with Granville Barker and well known here and in England, is to become the producing head of an important company in Australia, where he is now playing under the direction of J. C. Williamson, Limited.

The new company will arrange to produce leading American successes shortly after their Metropolitan *premiere*.

WILLIAM BOOSEY, of Chapell & Company, London, and controlling stockholder in the Adelphi Theatre, London, has sailed for New York to arrange for the appearance of Julia Sanderson-Donald Brian-Joseph Cawthorn, in the musical comedy, "Sybil," at the Adelphi Theatre, London, next May. Mr. Boosey controls the score of "Sybil" for London, but the Charles Frohman Company owns the American rights of the book and lyrics now being performed at the Liberty Theatre.

GRACE GEORGE called a dress rehearsal of "The Earth" for Feb. 14, cutting out the scheduled performance of "Major Barbara."

NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"Cohan Revue of 1916," second week.
BOOTH—"The Fear Market," fourth week.
BELASCO—"The Boomerang," twenty-eighth week.
COMEDY—"Hobson's Choice," sixteenth week; fifteenth at this house.
CASINO—"The Blue Paradise," twenty-ninth week.
CRITERION—Viola Allen and James K. Hackett, in "Macbeth" (revival), second week.
COHAN'S—Otis Skinner, in "Cock o' the Walk," seventh week and last fortnight.
CANDLER—"The House of Glass," twenty-fifth week.
EMPIRE—Maude Adams, ninth week. Sixth week in revival of "The Little Minister."
ELTINGE—"Fair and Warmer," fifteenth week.
FORTY-FOURTH STREET—"Katinka," ninth week.
FORTY-EIGHTH STREET—"Just a Woman," fifth week.
GAIETY—Mrs. Fiske, in "Erstwhile Susan," fifth week.
GLOBE—Gaby Deslys, in "Stop! Look! Listen!" eighth week.
HIPPODROME—"Hip-Hip-Hooray," twenty-first week.
HARRIS—"Hit-the-Trail Holliday," twenty-third week; second at this house.
HUDSON—"The Cinderella Man," fifth week.
LYRIC—"Potash & Perlmutter in Society," eighteenth week.
LIBERTY—Julia Sanderson, Donald Brian and Joseph Cawthorn, in "Sybil," sixth week.
LYCEUM—Ethel Barrymore, in "Our Mrs. McChesney," eighteenth week and last fortnight.
LONGACRE—Leo Ditrichstein, in "The Great Lover," fifteenth week.
MAXINE ELLIOTT'S—Robert Hilliard, in "The Pride of Race," sixth week.
NEW AMSTERDAM—Elsie Ferguson, in "Margaret Schiller," third week.
PLAYHOUSE—Grace George is in her twenty-first week at this house. "The Earth," first week, is the attraction.
PUNCH AND JUDY—"Treasure Island," twelfth week.
PRINCESS—"Very Good, Eddie," eighth week.
REPUBLIC—John Mason and Jane Cowl, in "Common Clay," twenty-sixth week.
SHUBERT—"Alone at Last," eighteenth week.
THIRTY-NINTH STREET—Emily Stevens, in "The Unchastened Woman," nineteenth week.

"IN OLD KENTUCKY."

Manhattan Opera House (Comstock & Gest, Inc., mgrs.)—Presented Monday evening with the following cast:

Fank Layson.....Bert Thompson
Colonel Sandusky Doolittle.....Joseph Sullivan
Horace Holton.....Conrad Cantzen
Joe Lorey.....Harold Russell
Neb.....Paul Hamlin
Sam.....Wm. Boody
Rastus.....Walter Holder
Cæsar.....John Powell
Brutus.....Robert Burke
Madge Brierly.....Louise Murray
Alathea Layson.....Marion Langdon

This old, standard play, with all the old time thrills and hero scenes, opened Monday night to an almost capacity house.

The company presenting it is an excellent one, headed by Louise Murray, as Madge.

Each one of the principals played their characters well. Conrad Cantzen, as the "villain" being exceptionally good.

The production was beautifully staged, and the racing scene being well done.

The engagement is announced for several weeks.

NEIGHBORHOOD CELEBRATES.

The Neighborhood Playhouse celebrated its first anniversary Feb. 12, with a festival preceded by songs by Carolyn Ortman, and solos by Leslie Hodgson, pianist, and Lief Rosanoff, 'cellist. Both were repeated Sunday night, 13.

In its first year this house has had such distinguished artists as Ellen Terry, Mrs. LeMoyne, Gertrude Kingston, Ethel Barrymore, Clara Clemens Gabrilowitch and David Bispham upon its stage, and the Neighborhood Players have presented seven plays, all of which, with one exception, were new to American audiences, the most notable being Lord Dunsany's "The Glittering Gate."

Irving Place (Rudolf Christians, mgr.)—"Schneider Wibbel" ("Tailor Wibbel"), a five act comedy, by Hans Mueller-Schlosser, was presented under the able stage management of Heinrich Marlow, who played the title part in this somewhat antiquated, though well-liked production. He, as well as Grete Meyer and Christian Rub, are favorites of the patrons of our German theatre, who seemed delighted to see this clever trio carry off the honors of the occasion in about equal shares, well supported by Otto Meyer, Ludwig Koppee, Curt Manthey (the latter being excellent in a small though difficult part), Iffy Engel and a number of smaller characters. *Berolina.*

Keith's Bronx (Robert Jeanette, mgr.)—Good business rules here. "Under Cover" is the attraction by the stock company this week.

Miner's Bronx (E. C. Miner, mgr.)—Star and Garter Show this week.

Elsmere (Edward Ornstein, mgr.)—The stock company presents "Outcast" for first time in stock this week.

"THE COHAN REVUE, 1916."

Astor (Bert Feibleman, mgr.)—*The Cohan Revue of 1916*, a musical entertainment in two acts and fourteen scenes. Words and music by George M. Cohan. Produced by Cohan & Harris, on Wednesday night, Feb. 9, 1916.

Jester.....John Hendricks
Captain Jones.....Walter Brazil
Colonel Smith.....John Boyle
Andrew Overdraft.....Harry Bulger
H. H. Hobson.....James C. Marlowe
Mrs. Andrew Overdraft.....Elizabeth Murray
R. J. Carroll.....Percy Ames
Major Barbara.....Lila Rhodes
Stephen Overdraft.....Frederic Santley
Billy Holliday.....Harry Delf
Dr. Booberang.....Richard Carle
Ed. Dundreary.....John Hendricks
Jane Clay.....Valli Valli
Emily Stevenson.....Miss Juliet
Jean Paurel.....Charles Winninger
Young America.....Little Billy
Jasper.....Alfred Latell
Sadie Love.....Alice Harris
Victory.....Dorothy Jane Londoner
Defeat.....Anita Elson
God of War.....George Fredericks
Staged by Mr. Cohan.

Spell SUCCESS in the capital letters for "The Cohan Revue, 1916," for it is without a question the liveliest show that has found its way to our local stage in many a day. On the opening night the first act ran over two hours, without a single person in the vast audience leaving, and the second act ran close to an hour and a half, the only persons leaving being dramatic critics on morning papers.

The new revue has every form of entertainment, drama, spectacle, comic opera, vaudeville, burlesque and satire. It is rich in wit, all gags having a newness about them, which is *some* distinction.

The piece follows the scheme of the gifted author's "Hello, Broadway," but is in every way superior travesty, Mr. Cohan poking his kindly fun at everything, not even sparing the dramatic critics or himself. In an early lyric he told the reviewers that "Ibsen did not write the book, and at the music Victor Herbert did not even get a look, and if their 'notices' were not sweet he would not read their darn old sheet."

The fun, which never lagged for a moment, begins with your reading of the program, for on the page containing the cast Mr. Cohan has penned the following:

"Beginning Wednesday (CLIPPER DAY), Feb. 9, 1916,

First Take-off on Any Stage,
The Two Boys, George and Sam,
Present
'The Cohan Revue, 1916.'

"A musical crazy quilt, patched together, threaded with words and music, and staged by George M. Cohan, author of 'The Firemen's Picnic' and 'The Barbers' Ball.'"

Mr. Cohan has the gift of rich burlesque, and he touches lightly and always amusingly. He ridicules "Major Barbara," "Hobson's Choice," "Hit-the-Trail Holliday," "The Boomerang," "Lord Chumley," "Common Clay," "Around the Map," "The Unchastened Woman," "The Great Lover," "Young America," "Treasure Island," "Our Mrs. McChesney," "Potash and Perlmutter in Society," "Sadie Love," "Stop, Look and Listen," "The Great Lover" and "The Midnight Frolic."

Taking bits from these plays, he has blended a story with a real plot, with his players giving clever imitations of the principal actors in those plays, even copying make-ups and costumes.

One who has seen all of these shows will have an advantage over those who have not, but there is so much that is good in the revue that the show wins out on its own merits.

The company secured for the presentation of the revue is an uncommonly good one, Richard Carle, as Dr. Booberang, the love-cure man, being a constant delight every minute that he was on the stage. Never was he funnier, putting the Cohan brand of comedy lines over with skill. He was at his best as a fun maker in a burlesque on "Julia, Donald and Joe" (the stars of "Sybil"), in which he had the assistance of Valli Valli and Charles Winninger. This number was a classic of merriment.

Mr. Winninger scored a great personal success. His impersonation of Leo Ditrichstein as Jean Paurel, in "The Great Lover," was lifelike in make-up, mannerisms and voice. None enjoyed the imitation more than Mr. Ditrichstein, who went to the Astor to see it after his own performance at the Longacre Theatre, a few blocks away. Only once did Winninger change his costume, and that was in the burlesque on Joseph Cawthorn.

Juliet, of vaudeville fame, is also in the cast, and scored heavily with most of her imitations, her best being that of Emily Stevens in "The Unchastened Woman."

Her brother, Harry Delf, got a chance to prove that he is a comedian, and he more than made good. He was the Billy Holliday, and he sang and danced himself into instant popularity. Near the end of the lengthy first act he was dressed as a soldier and, aided by Dorothy Jane Londoner as "Victory," and Anita Elson as "Defeat," he contributed one of the most sensational dances ever witnessed on the New York stage by the writer.

The Liliputian, Little Billy, is a giant when it comes to entertaining. As "Young America" he was one of the comedy delights of the evening. His imitation of George Cohan singing "Yankee Doodle Dandy," in which he was "backed up" by twelve real Boy Scouts, garbed in khaki uniforms, gave a genuine thrill to the great audience, and the applause was deafening at its conclusion. Little Billy and Alfred Latell, as Jasper the dog, and Juliet, as Ethel Barrymore, was one of the funniest scenes in the show.

Harry Bulger, made up as Andrew Undershaft, the canon manufacturer in Shaw's "Major Barbara," has not many opportunities for comedy, but he won much applause for his singing of a topical song entitled "Mr. Wilson Has a Fine Old Alibi."

Mr. Cohan's partner, Sam Harris, sanctioned his wife's desire to return to the stage, and she is programmed as Alice Harris in this production. This beautiful and young actress was given a warm welcome on her first entrance, and near the end of the piece an ovation when she impersonated Myrtle Odile, of "The Midnight Frolic."

James C. Marlowe scored in every one of the characters he is called upon to play, and sang well the song, "From Broadway to Edinboro."

Elizabeth Murray was, of course, a favorite, and sang one of the best songs written by Mr. Cohan, an Irish ditty entitled "You Can Tell I'm Irish." The number has a rollicking swing and is sure to become popular. But Miss Murray is called upon to do more acting than singing—and she succeeds admirably.

Valli Valli proved as graceful a dancer as ever, and holds her own as a singer. Her best work was her impersonation of Julia Sanderson.

Dainty Lila Rhodes, Boyle and Brazil, the dancers; Frederic Santley, John Hendricks and Percy Ames are also prominent participants in the production, and only lack of space prevents extended mention of their excellent work.

There are twenty-eight musical numbers in the entertainment, and all well worth hearing. The costumes are costly and beautiful, and are worn by chorus girls who know how to carry them. The chorus men look like human beings, and the scenery is massive and handsome.

Speed, wit, melody, satire, fun and beauty are to be found in "The Cohan Revue, 1916." Go see it, you will be happy for three hours, anyway.
Kelcey.

"ANY HOUSE."

Cort (Bernard Klawans, mgr.)—*Any House*, a play in three acts, by Owen Davis and Robert H. Davis. Produced by the Sargeant Aborn Corporation on Monday, Feb. 14, 1916.

Sardus Summerfield.....Edwin Arden
Doctor Bassett.....Frank Gilmore
David Bradford.....Milton Sills
John Wakefield.....Hayward Ginn
Denham Rodgers.....James Seeley
Charles Pope.....Jay Wilson
Ben Klotz.....Ralph J. Herbert
Howard Wayne.....Junius Matthews
A Newsboy.....Jack Davis
Esther.....Katherine Emmett
Amy.....Edith Luckett
Mrs. Gilbert.....Louise Galloway
Alice Wayne.....Hunter Arden
Martha.....Annie Buckley

SYNOPSIS: The three acts are laid in the house of Sardus Summerfield.
Staged by Robert Milton.

Sargeant Aborn, of the well known firm of Milton and Sargeant Aborn, operatic managers, made his first dramatic production on Monday night. It is "Any House," the combined work of Owen Davis, the playwright, and Robert H. Davis, editor of *Munsey's Magazine*. The men are not related.

"Any House" is a curious play, and is part allegory. Not only is it much too talky, but the play is often confusing. Several of the situations, while dramatic, have done duty before in other plays. The authors should eliminate the "comedy." It is of a cheap brand and really unnecessary. The play is, however, finely written, but its story is poorly developed.

Many novel means have been adopted to tell the story of "Any House." The curtain is already up when the audience filed into the theatre. The scene showed a street in which there were three doors to three houses shown, and all of the characters first make their entrances and exits through the middle door, which leads directly into the hall of Sardus Summerfield's home. The curtain does not fall during the play, only the front of the house was raised to show the interior, the sitting-room of Summerfield's. When the one change of scene is made it is done by means of a revolving stage. When the play is over the "drop" showing the first scene is lowered. The asbestos and house curtains are never shown during the action of "Any House."

The chief character of "Any House" is Sardus Summerfield, a rich corporation lawyer, who has become cold and bitter after his wife died. Even to his family, composed of two daughters, one married he is a tyrant. The married daughter, Esther, had married John Wakefield, a man he hated, and he dove her from home. Summerfield had even driven from his heart the love he had for his dead wife. His daughter, Amy, is in love with his secretary, David Bradford, and her father tells her that if she marries Bradford he will drive her out as he did her sister.

Summerfield had been the attorney for a rich man (now dead), who had hoped to expose an infamous deal projected by the directors of a railroad. The lawyer, now in full possesion of the evidence, intends to carry out the plans of his client, but is tempted by one of the directors to accept the vice presidency of the road. He is tempted, but his "better nature" appears as a "flesh and blood" individual and pleads with him. The better nature tells him to stop and consider his reputation and he would be happy again, he should enter his dead wife's room once more—a room so full of tender memories that Summerfield, when he goes out has found himself, and is again the kind, genial man with love for his daughters and his feloiw men.

Edwin Arden, as the stern, unforgiving Summerfield, gave an excellent performance—one that is equal to anything this sterling actor has ever done. His diction is excellent.

William B. Mack, as the "better self" of Summerfield, is excellent. The role, however, gives this clever player no real chance. His name, too, is not in the cast.

Katherine Emmet acted with fine feeling the role of Esther. It was a pleasure to see this talented woman once more.

The rest of the company played well the roles assigned them.

The play is handsomely mounted. *Coupon.*

"THE GIRL WHO SMILES."

Bronx Opera House (J. J. Rosenthal, bus. mgr.)—From the French by Paul Herve and Jean Briquet. English version by Adolf Phillip and Edward Paulton. Staged by Ben Teal, with the following cast of characters (in order of their appearance).

Paul Fabre.....Chas. Morrison
Anatole.....Paul Decker
Marie.....Elsa Garrette
Madame.....Henrietta Lee
Theodore.....Lawrence Beck
Henriette.....Tempe Evans
Phonette Duttier.....Eva Tanguay
Fancois Dechanelle.....Rollin Grimes
Bertie.....Robert Ward
Archie.....Lawrence Ward
Nana.....Nana
Rudolf Tapine.....James Whelan
Pierre Renauld.....Victor Bozart
Jacques.....John Ormston
Clarisse Lunlere.....Dora Cumerfelt
Fogere.....Nace Bonville
Paul Dechanelle.....Rag Baybee

SYNOPSIS.

ACT I.—Scene 1—Country Home of Paul Fabre. Time, the immediate past—the month of May.
SCENE 2—A Street in the Latin Quarter—Paris.
Scene 3—A Stulo in the Latin Quarter—Paris. Time—Five weeks later.
ACT II.—Same as Act 1.—Scene 1—Eighteen months after and in the time of falling leaves.

This musical comedy, which was originally produced at the Longacre Theatre, New York City, for a run of two hundred nights, was seen in its revised form, featuring Eva Tanguay, Monday, Feb. 14.

The story remains practically unchanged, the music, with the exception of one or two numbers, is new, while Paul Decker and Nace Bonville are the only two members of the original company.

The part assigned to Eva Tanguay is that of the cook, which was played formerly by Fred Walton, but is reconstructed to afford Miss Tanguay ample opportunities throughout. As the cook of Paul Fabre, Phonette feels the call of Bohemia and decides to cast her lot with the artists, etc., in the Latin Quarter, and resigns from her culinary position. She is next seen in a studio as cook for these artists, finally returning to her former employer in the last act to play the part of an arbiter in settling a family quarrel.

The gowns worn by Miss Tanguay brought her much applause and rightly deserved, as there were several that made the audience gasp and proved the good taste of the selection. The songs Miss Tanguay sung have, for the most part, been heard in vaudeville, the best being "I'm Here to Stay" and "T-a-n-gu-a-y." To the theatregoer who is always wanting more encores by Miss Tanguay this engagement will prove satisfactory, as she does not leave the stage for much over five minutes at any time.

The part of Marie is played by Elsa Garrette, and while the role is now secondary, her rendition of "Life Has Just Begun," sung in a soft coloratura, and her duet with Rollin Grimes were liberally applauded. The part does not stand out as prominently as before, but what there is of it is well handled.

Rollin Grimes, in the role of Francois, possesses a splendid baritone voice and proved himself thoroughly capable in his duet of "Teach Me to Smile" and the "Wine" song. It requires a personality as pleasing as his to carry a part that might otherwise be lost.

The Ward Bros., Robert and Lawrence, interpolated their dancing specialty and scored heavily with the "Have You Heard the Scandal" number. This song, or rather bit of conversation, is of the sort that pleases regardless of how frequenty it is heard.

Nana and Alexandria, lately seen in vaudeville, also added their dance specialty, but were not as well received as in their past efforts. Possibly the theatregoers have tired of this form of entertainment, as their work is surely in a class by itself.

Chas. Morrison, as Paul Fabre, gave a splendid performance as the grouchy father, and in "The Story of the Sparrow" drove a moral lesson home that many should heed. It is a difficult part and required his best efforts to put over. Suffice to say, he satisfied.

The rest of the company give Miss Tanguay good support. While the show may not return to Broadway it should prove a big drawing card, with Eva starring, wherever shown.

A surprising condition at the Monday night, Feb. 14, performance was the many vacant box seats and some of the better house seats, probably the zero weather was the cause. *Once Over.*

Hurtig & Seamon's (Louis Hurtig, mgr.)—Rosey Posey Girls this week.

"THE MOUNTAINEER," a new comic opera, was presented at the Century Lyceum, New York, Feb. 14.

PHIL MAHER mourns the death of his mother, who died in Toledo, O., recently.

ABE SELIGMAN, for years treasurer of the Crescent Theatre, in New Orleans, now holds a very prominent position at the fair grounds race track, that city.

"OLE, THE COWBOY SWEDE" CO., closed. Erba Robertson is at the Shubert, Minneapolis, Minn., with the Florence Stone and Bainbridge Players.

CIRCUS

MAJOR GOSNEY'S BENEFIT.

Major E. J. Gosney, now at the Centropolis Hotel, Kansas City, Mo., is to be given a benefit.

In his day Major Gosney was ahead of many of the big "white tops," and several of the big ones of the past generation owe no small amount of success to his never tiring energy.

After a lifetime in the business he has been stricken with paralysis, which renders him unable to continue his work, and a number of well known showman who are Wintering at Kansas City, among whom are George Dinan, Harry Lay and George Rich, recently conceived the idea of giving him a benefit, and Manager Rice, of the Grand Opera House, has offered his house gratis for the performance, which will be given on the afternoon of Washington's Birthday, Feb. 22. The program has been partially arranged, and some of the best known acts now in that section of the country will appear.

The Major is contemplating a visit to Hot Springs, Ark.

WHEELER INCREASES.

H. D. Kyes will have the band on Wheeler Bros.' thirty car show the coming season. There will be twenty-five pieces in the band. Harry ("Doc") Richards will have charge of the commissary department.

TO SELL ARLINGTON ASSETS.

In the Post Office Building, New York, on Feb. 18, the referee in the Edward Arlington bankruptcy case will sell a claim for $3,900 against Fred Beckman, also twenty-two and a half shares of Miller Bros. & Arlington 101 Ranch Wild West, of Great Britain, Inc.

JACK PHILLIPS will again have his band with the Sparks Shows next season.

ERNEST COOKE is spending a few weeks in St. Petersburg, Fla. He will return to New York, via Cuba, Jamaica and Nassau. Mr. Franklin was a recent CLIPPER visitor, and is now with the Ringlings, at Sarasota, Fla. Mr. Van Buren, of Chicago Billposting Co., is also at St. Petersburg. Mr. Cooke is rapidly recovering the full use of his leg.

THE MARDO TRIO will go with the Hagenbeck-Wallace Shows this season.

C. S. CLARK will again manage the No. 1 car of the Sparks Circus, after an absence of about two years.

CHARLES ANDRESS has planned an extended tour South through Florida, anticipating a visit at Cerasota, Tytesville, and also visit the Con T. Kennedy Shows at Jacksonville, thence on to Havana, Cuba, where they will be found at the Plaza Hotel, indefinitely.

MILTON BAKER will be on the advance of the Sparks Circus this year.

ANDREW DOWNIE will add five cars to his La Tena outfit next Summer.

EXPOSITION NOTES.

SAN DIEGO, Cal.—The Panama-California International Exposition is in the hands of the new exhibitors and will have a formal opening about March 15. The U. S. Government exhibit from the San Francisco Fair is being installed, and among the different exhibitors are the Italian, Portugese, Canadian, German, Austrian, Alaskan, English and Holland. The Brazilian will be enlarged, and Switzerland and Russia and Spain have engaged space. The South Sea British collection will be shown, including products of New Zealand, Borneo and Australia proper.

The Rockefeller Foundation has asked for space and most of the industrial exhibits have already arrived from the Northern expo. city.

At present the Isthmus is closed while alterations are being made and some new concessions built. It is probable that the Selig people will put in an animal show. The formal opening of the Isthmus will take place Feb. 15.

Lowell Hardy, director of special events, will have a department and take care of the boosting of attendance.

I. G. Lewis, publicity man, will have charge of the conventions and excursion.

THE TENTH Annual South Texas State Fair, Beaumont, Tex., will be held, Nov. 10-18. H. D. Keith is president of the Association; C. R. Bone, secretary.

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Bryant 8780.

THE last composition Tammaso Salvini wrote was penned just before the one above said *"Curtain."* Everlasting *was "The true actor exercises his art conscientiously and passionately. He feels himself attracted by this flattering (siren) who brings so many fleeting pleasures and satisfactions that are given to no artist but the actor."* Tommaso Salvini was known as one of the world's greatest tragedians, served his time and knew the actor. He may have known very little about the vaudevillian, but he was correct when he asserted the remark, the actor conscientiously exercises his art, though sometimes he proves to be a bad business man. Art needs protection, for at times it is taken advantage of. Someone may like the artist's presentation, and present goods copied in an inferior manner. Knowing this to be a truth, you can see the benefits derived by joining this organization. Some 17,000 members are going to try and have the laws lived up to.

DR. C. F. WILINSKY is the only authorized White Rat physician in Boston, Mass.

VERY few burlesque shows can boast of so renowned a person as David Belasco attending and enjoying their performance. This happened in Boston, while the Liberty Girls played the Gaiety, where Jack Conway and a notable cast held the stage. Mr. Belasco and his leading lady, Lenora Ulrich, were delighted with Mr. Conway's artistic mirth.

"MY SWEET ADAIR," sung by Misses Flossie Heck Pearl Ross and Florence Atkins, never fails to receive two or three calls. These girls are pretty and can sing.

THE youngest man ever elected president of the Hibernians in New England is Chester Dolan, of the team in vaudeville known as *"The Dolans."*

WHALES in most case can care for themselves, it's the little fish that needs protection.

YES, Julian Rose is still playing vaudeville dates.

MUCH credit must be given to Frank Queen Doyle for finding Nellye ve Onsonne, "Nell of the Cabaret."

LONEY HASKELL has again taken up the vaudeville game.

HAWTHORN AND INGLIS delighted the attendance who saw show at Colonial Theatre, Haverhill, last week.

ABOUT ten yeasr ago John Gaffney Brown introduced in his singing and dancing act the manipulation of a cigarette, which piece of business he is still using. There are several acts doing similar work, laying claim to being original. Now Johnny can produce programs as far back as 1897. If *you!* who claim previously entertaining with cigarette can show an earlier program than 1897—why, John says he will cease making them laugh with coffin nail.

THE first pictures I ever saw in theatre lobby with imprint reading White Rats Actors Union and Associated Actresses of America were on photos of Hoey and Bellew. A dandy idea. I understand Goeff Whalen is the instigator.

JOE BIRNES arrived in New York last week, after a few weeks' stay in Boston.

HARRY WEST, late of Morgan and West, is again theatrically inclined.

VIOLINI and GEORGE DIAMOND are the big drawing cards playing "Fenton's," Buffalo, N. Y.

WARD and LEE are now entertaining through New England.

BROWNIE CARROLL and BERT LORENZ have bought snow shoes so they can exploit Canada.

HARRY STANLEY is now a single.

SAM LEWIS shortly joins a male partner.

JOHN GRIEVES has a catchy tabloid playing Boston, Mass.

THE BIG BALL, the event of all events, occurs March 16.

BAR SUNDAY FILMS.

The company showing the "indecent" film at the Gilmore, in Springfield, Mass., recently, that caused the summoning to Boston courts of Manager Gilmore (who was later discharged), has been barred from showing any more films on Sunday in Massachusetts.

WAR CONCERTS.

Jack Harris, "The Man in Purple" (Harold Waring, nephew of Waring, the Chicago meat packer), is a prisoner of war at Muenster, Germany. He has charge of the concerts given in the camp at regular intervals.

FULL ORCHESTRA SUPPER SHOW.

There are two orchestras at Fox's Revere Theatre during supper show. Acts get the benefit. The following instruments are in the orchestra: Piano, two first violins, 'cello, bass, flute, clarinet, cornet, trombone, drums.

BREEZY BITS.

BY SID.

HARRY MACK is ahead of "September Morn." He left Kansas City, playing one nighters through to the Coast.

JOHN G. JERMON, in a flying trip around the circuit, visited Kansas City last week for several days. While there he fixed up the City Sports, which was playing the Century. He made several changes of the principals. William Davis and Lillian West replaced Clark and Turner. Dan Dody made the trip with Mr. Jermon and fixed several of the numbers.

WE ALL mourn the death of our friend, Garry Wilson, which occurred at the Wise Hospital, Omaha, Jan. 26. Garry was in the hospital only a few days with an attack of *la grippe*, which developed into pneumonia, taking him off in a few hours. I was in Omaha at the time and saw him but a short time before he died. He was buried in Omaha by the Masonic Order, as no one would claim his body.

MARTHA HORTON, wife of Lester Allen, of the Million Dollar Dolls company, will be a soubrette next season.

JAKE LIEBERMAN has returned to New York. Jake has been back with the "Polly and Her Pals" Company, which closed.

SAW Fred Waldmann, for many seasons treasurer and manager of the Murray Hill Theatre, in New York, at the Gayety, Kansas City now. Fred is looking well and has made himself at home in his new quarters.

SAW Casey Stengel, outfielder of the Brooklyn National League team, in Kansas City. He leaves his home the first of March to go to Daytona to train with his team. Casey is almost down to weight, and looks in great shape.

BERT, the theatrical photographer of Kansas City, will motor to New York next July in his new Lexington car.

JOHN McCORMACK IN VAUDEVILLE.

The new Proctor Theatre in Yonkers arranged with John McCormack for a single performance Friday night, Feb. 11. The house was sold out as early as Wednesday, and on the night of the performance the crowd who had not obtained tickets were clamoring for standing room in any part of the house.

Arrangements for a return date were attempted but fell through, owing to McCormack being engaged for some time to come, therefore the crowd that was turned away, which, it was said, numbered as many as attended, will have to indulge in some watchful waiting.

GREELEY SQUARE FIRE.

Manager Block, of the Greeley Square Theatre, showed a fine display of coolness and precision last week, when a fire occurred in the building in which the arcade is located.

So well was the situation handled that the audience had no idea there was a fire in the neighborhood, and as same was extinguished without much trouble, they were allowed to stay for the entire show.

ESTABROOK CANCELS TIME.

A new motion picture contract forced Howard Estabrook to cancel his vaudeville engagement, which was to have begun Feb. 14. However, his act, "Close Up," will play its assigned time, David Herblin, who just closed as leading man with Rose Stahl in "Moonlight Mary," having been engaged for Estabrook's role.

HARRY SODINI BANKRUPT.

Harry Sodini, who, only a short time ago operated theatres in Moline, Ill., and Clinton, Ia., has filed a petition of bankruptcy, claiming liabilities of about $37,500, and as assets his wearing apparel, which are, by law, exempt to the value of $50.

The petition was filed in Minneapolis, Minn., with Alex McCune as referee. Reports also state that the theatres formerly operated by him are under new and supposed responsible management.

JOE VION INCORPORATED.

Joseph F. Vion, John N. Huffen and Francis A. Mangan have incorporated the Vion Amusement Co.

BURLESQUE

BY MILL.

THE BIG CRAZE.

"New York in Two Reels" is the title of the Fields and Levitt production, featuring Harry Fields, the Hebrew comedian, and Hazel Ford, the petite prima donna, fair to look upon, which played the Olympic, New York, last week.

May Cameron is a gingery soubrette with good action, especially when singing a rag song, and May Belle, a buxom burlesquer of telling style and good conception of burlesque requirements.

Tom Barrett delivered Irish comedy of a rough character, and doubled as an Irish doctor for a comedy bit when Miss Belle fainted.

Louis Naden is a useful member for characters, playing a rube sheriff, also a French count, and leading several numbers. Tom O'Keely is an impressive figure with strong features and an exceptionally deep baritone, which sounded to good advantage in the duets and trios.

Frank Carey also looked well in evening clothes and showed vocal accomplishments.

Harry Fields presented his good character study of the jolly, quick-witted Hebrew, and danced in the numbers and contributed several parodies.

Miss Ford showed class in her soprano solos, also when harmonizing with other voices. An exceptionally fine beaded gown caused many complimentary remarks. Her neat, dainty appearance and clever work were well liked.

Among the first act numbers were: "Dixie Band," "Answer," by Miss Ford; "Yiddisher Cabaret," by Mr. Fields, to many encores; "Everybody Is Dippy," a lively bit by May Cameron; "Come Along," by May Cameron, in her specialty, followed by "If You Only Had My Disposition" and a little wiggly contribution, "Shufflin' de Bones;" "Blinky, Winky Chinatown," "Honeymooning," with the company parading through the aisles, and the "Dancing the Jelly Roll" finish.

In the second act Hazel Ford sang off stage with chorus accompaniment, and then came on for a big bit with the "M-O-T-H-E-R" song, taking several encores personally, and when the chorus was sung by Frank Carey, in a box, and then by Tom O'Kelly, in another, and as a trio on the stage, the audience could not get enough of it.

"My Little Girl" was also well liked, as put over by Hazel Ford and Harry Fields, and then the girls, in swimming suits, were brought on to do their little bits, with good comedy effects.

"Ragtime Ball," by May Cameron; a specialty by Tom Barrett and May Belle; 'I'm Crazy Over You," "Tulip Time in Holland," sung to a well figured march and a good finale, kept things a-humming, with various comedy bits, old and new, all well carried out.

The chorus included; Nellie Turney, Grace Gray, Bess Marshall, Peggy Sullivan, Florence Farrell, Charlotte Carey, Ada Schwartz, Dorothy De Free, Alyone Maxham, Elzora Norvall, Chardette Winson, Ada Bartman, Annabelle Delman, Jane Williams, Lou Vernon, Hallen Delmar.

Wiley and Ten Eyck presented a series of classic dances with balancing poses done in graceful style and appropriately costumed, and were liberally applauded.

The staff: Joe Levitt, manager; Dave Levitt, business manager; George Marshall, musical director; Arthur Weinberg, carpenter; W. M. Kurtzman, master of properties; A. A. Sulzmann, electrician. *Mill.*

WILKES-BARRE DOING WELL.

R. B. Myers, manager of the Majestic, Wilkes-Barre, Pa., writes that the house is still in the running on the American Burlesque Circuit, and doing fine.

The Majestic plays the show the week after the Philadelphia Gaiety date, and sends them along to Binghamton, Amsterdam, Schenectady, for a split week, thence to the Corinthian, Rochester, N. Y.

AN OFFICIAL REFEREE.

Sam (Kid) Lewis, ahead of Manchester Show, received the first renewal certificate as official referee for 1916 by the New York State Boxing Commission.

FRED S. ROUNDS, musical director of the Follies of the Day, is in the Emergency Hospital, Boston.

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Gaiety, Buffalo, N. Y., 14-19; lay off 21-26; Syracuse and Utica 28-March 4.
BEHMAN SHOW (Jack Singer, mgr.)—Colonial, Providence, 14-19; Casino, Boston, 21-26.
BON TONS (Ira Miller, mgr.)—Casino, Boston, 14-19; Columbia, New York, 21-26.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Gayety, Montreal, 14-19; Empire, Albany, N. Y., 21-26.
BOSTONIANS (Frank S. Pierce, mgr.)—Gaiety, Boston, 14-19; Grand, Hartford, 21-26.
BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Park, Bridgeport, 17-19; Miner's Bronx, New York, 21-26.
DAVE MARION'S (Bob Travers, mgr.)—Gaiety, Kansas City, 14-19; Gaiety, St. Louis, 21-26.
FOLLIES OF THE DAY (Barney Gerard, mgr.)—Jacques, Waterbury, Conn., 14-19; Hurtig & Seamon's, New York, 21-26.
GLOBE TROTERS (M. Saunders, mgr.)—Gayety, Toronto, 14-19; Gaiety, Buffalo, 21-26.
GAY NEW YORKERS (Harry Leoni, mgr.)—Columbia, New York, 14-19; Casino, Brooklyn, 21-26.
GYPSY MAIDS (W. V. Jennings, mgr.)—Empire, Albany, 14-19; Gaiety, Boston, 21-26.
GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Casino, Brooklyn, 14-19; Empire, Newark, 21-26.
GIRL TRUST (Louis Epstein, mgr.)—Berchel, Des Moines, Ia., 14-16; Gaiety, Omaha, Neb., 21-26.
HARRY HASTINGS (Martin J. Wigert, mgr.)—Orpheum, Paterson, 14-19; Empire, Hoboken, 21-26.
LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Empire, Newark, 14-19; Park, Bridgeport, 23-26.
MAJESTICS (Fred Irwin, mgr.)—Casino, Phila., 14-19; Palace, Baltimore, 21-26.
MANCHESTER'S (Bob Manchester, mgr.)—Empire, Hoboken, 14-19; Casino, Phila., 21-26.
MAIDS OF AMERICA (Frank McAleer, mgr.)—Gaiety, St. Louis, 14-19; Columbia, Chicago, 21-26.
MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Star and Garter, Chicago, 14-19; Gaiety, Detroit, 21-26.
MIDNIGHT MAIDS (E. W. Chipman, mgr.)—Lay off 14-19; Syracuse and Utica 21-26.
MERRY ROUNDERS (Jas. Weedon, mgr.)—Gaiety, Omaha, 14-19; Gaiety, Kansas City, 21-26.
PUSS PUSS (Al. Lubin, mgr.)—Syracuse and Utica 14-19; Gaiety, Montreal, 21-26.
ROSELAND GIRLS (Bob Mills, mgr.)—Columbia, Chicago, 14-19; Berchel, Des Moines, Ia., 21-24.
ROSE SYDELL'S CO (W. S. Campbell, mgr.)—Palace, Baltimore, 14-19; Gaiety, Washington, 21-26.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Hurtig & Seamon's, New York, 14-19; Orpheum, Paterson, 21-26.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Empire, Toledo, O., 14-19; Star and Garter, Chicago, 21-26.
SOCIAL MAIDS (Joe Hurtig, mgr.)—Gayety, Pittsburgh, 14-19; Star, Cleveland, 21-26.
SPORTING WIDOWS (Bob Simons, mgr.)—Gaiety, Washington, 14-19; Gaiety, Pittsburgh, 21-26.
STAR AND GARTER (Asa Cumings, mgr.)—Miner's Bronx, New York, 14-19; Empire, Brooklyn, 21-26.
SMILING BEAUTIES (Ben Harris, mgr.)—Star, Cleveland, 14-19; Colonial, Dayton, O., 21-26.
SAM HOWE'S (Geo. R. Bachelor Jr., mgr.)—Grand, Hartford, 14-19; Jacques, Waterbury, 21-26.
TOURISTS—Empire, Brooklyn, 14-19; Colonial, Providence, 21-26.
TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Gayety, Detroit, Mich., 14-19; Gayety, Toronto, 21-26.
WATSON-WROTHE SHOW (Manny Rosenthal, mgr.)—Colonial, Dayton, 14-19; Empire, Toledo, 21-26.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Majestic, Indianapolis, 14-19; Englewood, Chicago, 21-26.
AUTO GIRLS (Ted Symonds, mgr.)—Academy, Jersey City, 14-19; Gaiety, Brooklyn, 21-26.
BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—Springfield, Mass., 16-19; Garrick, New York, 21-26.
BROADWAY BELLES (Joe Oppenheimer, mgr.)—Gaiety, Philadelphia, 14-19; Majestic, Wilkes-Barre, Pa., 23-26.
BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Standard, St. Louis, 14-19; Gaiety, Chicago, 21-26.
BIG CRAZE (Joe Levitt, mgr.)—Yorkville, New York, 14-19; Gaiety, Phila., 21-26.
CRACKER JACKS (Bob Gordon, mgr.)—Olympic, Cincinnati, 14-19; Colonial, Columbus, O., 21-26.
CABARET GIRLS (Lewis Livingston, mgr.)—Star, Brooklyn, 14-19; Yorkville, New York, 21-26.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Trocadero, Phila., 14-19; Grand, Trenton, N. J., 23-26.
CHARMING WIDOWS (Sam Levy, mgr.)—Gaiety, Brooklyn, 14-19; Franklin Square, Worcester, Mass., 21-23; Academy, Fall River, Mass., 24-26.
CITY SPORTS (L. E. Sawyer, mgr.)—Gaiety, Chicago, 14-19; Buckingham, Louisville, Ky., 21-26.
DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—St. Joseph, Mo., 17-19; Century, Kansas City, 21-26.
FROLICS OF 1915 (Frank Lalor, mgr.)—Century, Kansas City, 14-19; Standard, St. Louis, 21-26.
FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Garrick, New York, 14-19; Star, Brooklyn, 21-26.
FRENCH MODELS (Harry Rose, mgr.)—Franklin Square, Worcester, Mass., 14-16; Academy, Fall River, Mass., 17-19; Howard, Boston, 21-26.
GIRLS FROM THE FOLLIES (Gus Kahn, mgr.) Gaiety, Milwaukee, 14-19; Gaiety, Minneapolis, 21-26.
HELLO, PARIS (Wm. Roehm, mgr.)—Colonial, Columbus, 14-19; Youngstown, O., 21-23; Akron, O., 24-26.
HELLO GIRLS (Louis Lesser, mgr.)—Howard, Boston, 14-19; Springfield Mass., 23-26.
HIGH LIFE GIRLS (Frank Calder, mgr.)—Grand, Trenton, 14-19; Olympic, New York, 21-26.
JOYLAND GIRLS (Sim Williams, mgr.)—Columbia, Grand Rapids, Mich., 14-19; Majestic, Indianapolis, 21-26.
LADY BUCCANEERS (Dick Zeisler, mgr.)—Youngstown, O., 14-16; Akron, O., 17-19; Empire, Cleveland, 21-16.
MILITARY MAIDS (M. Wainstock, mgr.)—Gaiety, Baltimore, 14-19; Trocadero, Phila., 21-26.
MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—Englewood, Chicago, 14-19; Gaiety, Milwaukee, 21-26.
MONTE CARLO GIRLS (Jack Sutter, mgr.)—Cadillac, Detroit, 14-19; Columbia, Grand Rapids, Mich., 21-26.
PAT WHITE SHOW (Lew Talbot, mgr.)—Buckingham, Louisville, 14-19; Olympic, Cincinnati, 21-26.
PARISIAN FLIRTS (Chas. Robinson, mgr.)—Penn. Circuit 14-19; Gaiety, Baltimore, 21-26.
RECORD BREAKERS (Jack Reid, mgr.)—Savoy, Hamilton, Ont., 14-19; Cadillac, Detroit, 21-26.
REVIEW OF 1915 (Henry P. Dixon, mgr.)—Olympic, New York, 14-19; Academy, Jersey City, 21-26.
SEPTEMBER MORNING GLORIES (Joe Carlyle, Binghamton, N. Y., 14, 15; Amsterdam 16; Schenectady 17-19; Corinthian, Rochester, N. Y., 21-26.
TEMPTERS (Chas. Baker, mgr.)—Star, St. Paul, 14-19; S. Joseph, Mo., 24-26.
TIP TOPS (Joe Hurtig, mgr.)—Empire, Cleveland, 14-19; Penn. Circuit 21-26.
TANGO QUEENS (Ed. E. Daly, mgr.)—Majestic, Wilkes-Barre, 16-19; Binghamton, N. Y., 21, 22; Amsterdam, N. Y., 23; Schenectady 24-26.
U. S. BEAUTIES (Dan Guggenheimer, mgr.)—Gayety, Minneapolis, 14-19; Star, St. Paul, 21-26.
WINNERS (Harry K. Gates, mgr.)—Star, Toronto, 14-19; Savoy, Hamilton, Ont., 21-26.
YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Corinthian, Rochester, 14-19; Star, Toronto, Ont., 21-26.

PENN. CIRCUIT.

MONDAY—Canton, O.
TUESDAY—Johnstown, Pa.
WEDNESDAY—Altoona, Pa.
THURSDAY—Harrisburg, Pa.
FRIDAY—Orpheum, York, Pa.
SATURDAY—Academy, Reading, Pa.

COLD PUSHES—SHOW PULLS.

Charles E. Taylor's Darlings of Paris pulled to the extent of $6,100 at Minneapolis, with the temperature at "nineteen below zero."

MAE IRENE
CHESLEIGH GIRLS
20TH CENTURY MAIDS

JULIA DE KELETY
PRIMA DONNA
20TH CENTURY MAIDS

JIM OH AL BARTON
THE FELLOW WHO MAKES THEM SIT UP AND TAKE NOTICE
With 20th Century Maids

Wire, Write, Call
EDWARD J. ADER,
10 South LaSalle St., Chicago

PHILA. GAYETY CLOSED.

HOUSE TO REOPEN.

The Gayety Theatre, Philadelphia, where the Tango Queens were appearing last week, was closed by peremptory orders of Director of Public Safety Wilson on Feb. 10. Mayor Smith has also revoked the license on the grounds that the show was highly immoral. Announcement was made that the director had warned the management of the objectionable dances, but no effort was made to tone down the shows. Manager Joe Howard claimed that he had not been officially notified to stop the show.

The house reopens this week with the Broadway Belles.

BARE LEGS BARRED.

Following the action of Mayor McMasters, of Steubenville, O., against the appearance of bare legged dancers, Oriental scenes or snappy stories, a few weeks ago, Cincinnati's municipal authorities and the managers of Cincinnati theatres got together last week, and the result is there will be no more displays of bare limbed chorus girls on the stages of the Queen City. This ruling will not only affect chorus girls but extend to those dancers whose revivals of the ancient revels have been attended by few clothes.

FALL RIVER SPLITS WITH WORCESTER.

The American Burlesque Wheel shows now split the week between Fall River and Worcester, Mass., after the week at the Gayety, Brooklyn. Manchester, N. H., is now out of the wheel. Springfield, Mass., is a four day stand between the Howard, Boston, and the Garrick, New York.

THE HELLO GIRLS.

The cast of Hello Girls embraces Mona Raymond (the $10,000 beauty), John O. Grant, John K. Hawley, Ama Blonde, Mabel Howard, Ida Lavender, Sam Bennet, Ed. Jordon and Princess Kalama, assisted by Mr. Kao.

Ed. Sign Daly is in advance, and Louis Lesser, manager.

TO ROSE'S CREDIT.

The American Amusement Co. operating the Dauphine, New Orleans La., declared a forty per cent. dividend week of Feb. 7.

Manager Rose attributes the season's success to his burlesque stock company, and billing his shows like a circus.

VICTORIA, PITTSBURGH, CLOSED.

The stock burlesque at the Victoria, Pittsburgh, was ordered stopped by the authorities, and the house closed last week. They were to reopen this week.

LIBBIE HART has been successful in Luba Meroff's part in the Tip Top Girls Co. the past five weeks. Miss Hart was an end pony, and it's safe to say she will be seen in an important part next season. Miss Meroff returned to the company in Cleveland Feb. 14. Frank Harcourt is the featured comedian.

FAY MORTON, of the Union Square Stock, was stricken with pneumonia Feb. 7, and removed to her home in Brooklyn, where, after lying in a serious condition for three days, she rallied, sat up and suffered a relapse.

FRANK CALDER is recovering from the effects of an operation at the Union Protestant Infirmary, Baltimore, and will be out in about five weeks.

HARVEY BROOKS has been engaged for the burlesque stock company at the Dauphine, New Orleans.

JOE SHEEHAN may be added to the company playing stock at the Union Square.

JOE BUCKLEY is at Kiskatoon, N. Y., for the fresh air treatment.

JERGE and HAMILTON succeeded Jesson and Jesson with the Rose Sydell Co., at Baltimore.

BILL MOSSEY has joined the Strolling Players in place of Fred M. Cudy.

DAISY HARCOURT will be with the Social Maids for the next six weeks.

PAULINE BERG, of the Manchester Show, is in the Erdenham Hospital, Boston.

GAY NEW YORKERS.

RATING.

Principals	Chorus	Costumes	Numbers
100	90	95	100
Scenery	**Comedy**		**Book**
100	100		100

Will Fox and Harry Stewart, as Siegel and Cooper, have brought with them their department store burlesque, and the laughable scenes with the customers, at home and abroad, the valuable dishes, the King Alfonso suits, the spray of generosity were put over with the usual results. Ed. Jerome played the straight, also the lawyer in the money division scene.

Danny Murphy, as the German nut, closely followed the lines of his brother, George P., and introduced a novel kind of a walk. His skating stunt was a big laugh.

Helen Van Buren played the prima donna and looked well in several changes of costumes, including a flash in full tights.

Alma Fleming was a lively stenographer soubrette, who also showed to advantage as the messenger boy who carried the cable messages. Grace Tempest, in white tights, put over one number in fair form.

Dolly Morrissey had her inning as Countess Olga in the dish smashing scene after the dinner party.

Elinor Russell and Ethel Martin completed the cast.

The chorus includes: Viola Evans, Ethel Martin, Bertie Woods, Anna Meyers, Annette Harper, Edna May, Vivian Gordon, Ella West, Pearl Ross, Flossie Heck, Kittie Spector, Jeanette Ladove, Julia Mack, Ethel Banker, Laura North, Lillie Frier, Florence Atkins and Bertie Reid.

"The Floor Walker," by Miss Tempest; "Bill Bailey," by Miss Fleming; "Gay Widow," by Dolly Morrissey: "Rocky Road to Dublin," by Helen Van Buren; "Circus Day in Dixie," by Miss Fleming, introducing a trio of girls singing "Sweet Adair," "Tennessee" and "Lonesome Melody;" Walter Morrison's specialty, introducing "Same Sweet Girl" and "Ain't It Great?" and "My Mother's Rosary" and "Put Me to Sleep," by Miss Van Buren, were the numbers in the first act. The movable lawyer's office scene was well worked up by Jerome, Fox and Stewart.

The second act is laid in Paris. "Close to My Heart" was sung for many encores by Miss Fleming and Mr. Morrison. Fox and Stewart sang their parodies. Dolly Morrissey, in her specialty, introduced "The Midnight Cakewalk Ball" and "'Way Down Yonder in the Cornfield." "The Street Piano," by Mr. Morrison, and "Mandy Lane," by Miss Fleming, and "Then I Will Marry You," by the quartette, were well liked. Danny Murphy, as the drunk giving a tango lesson, was full of action. *Mal.*

LOTTIE ELLIOTT DEAD.

Lottie Elliott, formerly Mrs. Abe Leavitt, was burned to death Feb. 9 at the home of her niece, Jennie Grovini, in Brooklyn. She was sixty years old.

WITH ONE ARM.

Dot Leighton, of the Follies of Pleasure, worked all of last week at the Gilmore, Springfield, Mass., with one arm in a sling.

HARRY C. LEWIS has brought his company into Daly's, New York, for a return date.

THE BON TONS.

Bert Baker, with the Bon Tons next week at the Columbia, New York, will be supported by Babe La Tour, Leo Hoyt, Rose Ford, Micky Feeley, Michael Forster, Sam Hyams, Mabel McCloud, Lucille Manion and Irene Nolan.

HOWARD JOINS "THE WINNERS."

Grace Hayward has joined Scanlon & Moore's The Winners show. She is playing the lead, and doing a specialty in the olio.

PEARL LIVINGSTON, well known in burlesque, informs us that there is another lady using her name at present.

FRANK "BUD" WILLIAMSON was given a birthday party by the Crackerjacks at Louisville, Ky., Feb. 11. Phil Ott and Nellie Nelson engineered the festivities. "Bud" made a speech, as did Walter Greaves. J. G. Jermon was on to see the new show.

WALTER GREAVES is now the manager of the Crackerjacks.

DAVE VINE mourns the loss of his brother, Harry, who died Feb. 9 at Red Deer, Alberta, Can.

GRACE HARVARD has joined the Winners.

VAUDEVILLE PEOPLE—Top Liners, Small Timers, Amateurs. You can't afford to use stale material when I'll write you a modern Big Time two people Act or Monologue for ONE DOLLAR and guarantee it to be as good an act as there is in Vaudeville and to clean up on any bill. Your money back if not PERFECTY SATISFIED.
CHAS. LANDON CARTER, Playwright, Cabool, Mo.

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VERSATILE COMEDIAN
MUST SING AND DANCE
Salary according to reputation. Don't apply without sending program, photos, and stating lowest salary for long season. Can use chorus girls and other musical comedy people. Address
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Who can do Specialties; well built, attractive. Also Character Comedian with Specialties. No joints. Permanent; large Eastern city. Address M. M.,
NEW YORK CLIPPER OFFICE, New York, N. Y.

WANTED--EXPERIENCED MED. PERFORMERS
Song and Dance Comedian that can do Comedy in Acts. Others that can double in Orchestra, write. Long job for hustlers. Salary sure. State lowest and all. Easy jump from Boston. Tickets? Yes, on safe basis only.
DR. P. L. HERMANN, Yarmouth, N. S., Canada.

WANTED--DRAMATIC PEOPLE--ALL LINES
With Specialties; low salary. Piano Player, Double Stage; age, weight, height, programs. Heavy Man, good Juvenile Woman, play anything. Full Co. Agent to get merchants. Juvenile Man, No. 2 Co.
WIGHT THEATRE CO., Scranton, Iowa.

AT LIBERTY--PIANIST
Vaudeville or Pictures
R. L. WOODWARD, Seneca Falls, N. Y.

AT LIBERTY—Juveniles, Gen. Bus., Specialties. Age 32, height 5 ft. 6, weight 130. Join at once. Need ticket; WILFORD LEROY,
126 Keasey St., South Bend, Ind.

18th Week--Stock Burlesque--Big Success!
THAT'S WHAT THEY ALL SAY.
There's Only One "Grogan"
BILLY SPENCER
THAT WELL KNOWN IRISH COMEDIAN
Union Square Theatre, N. Y. C., Indefinite Thanks to All Managers for Kind Offers
P. S. INVITE OFFERS FOR NEXT SEASON.

BACK ON THE JOB!—WHO? Will Rossiter With Some Real "Hits"

"MORNING, NOON AND NIGHT"

GREATEST STORY MARCH BALLAD OF THE YEAR!
WHEN NORTHERN EYES of BLUE
(SURRENDERED TO THE SOUTHERN GRAY)

GREATEST HIGH-CLASS ENCORE GETTER SINCE THE "ROSARY"
YOURE the DAWN of a PERFECT DAY
"PUBLISHED IN 6 KEYS FOR ALL INSTRUMENTS!"

"I GUESS I'LL SOON BE BACK IN DIXIELAND" the "CHOO-CHOO DIXIE" SONG!
"IRELAND I HEAR YOU CALLING" SUCCESSOR TO "A LITTLE BIT OF HEAVEN" "THE IRISH BLUES" GREAT COMIC
"YOU CAN'T MEND A BROKEN HEART" SHELTON BROOK'S BALLAD "HIT" "LOVELAND DAYS" THAT CATCHY MARCH SONG
"IN TIME OF PEACE PREPARE FOR WAR" THE MOST UP-TO-DATE SONG OF THEM ALL. YOU CAN STOP ANY SHOW IN AMERICA WITH THIS
"AT THE CAKE-WALK JUBILEE" FULL OF "PEP" "IN THE EVENING" A VERY BRILLIANT SOPRANO SOLO Successor to "Isle D' Amour"

SHELTON BROOKS' SENSATIONAL "HIT"
"WALKIN' THE DOG"

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"THE CHICAGO PUBLISHER"
136 West Lake Street, CHICAGO, ILLINOIS

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"DOWN HOME RAG" —— "VIRGINIA DIGGINS"
"A BUNCH OF BLUES" "THE JELLY-ROLL BLUES"
"WALKIN' THE DOG" "MINDANAO" (the Moro dance)
"IN TIME OF PEACE PREPARE FOR WAR"
"A PERFECT NIGHT" a Minature Waltz — Sensational

PITTSBURGH, PA.

ALVIN (J. B. Reynolds, mgr.)—"Treasure Island" Feb. 14-19. Blanche Ring, in her new play, was greatly enjoyed last week.

NIXON (T. F. Kirk Jr., mgr.)—Cyril Maude, in "Grumpy," return engagement, 14-19.

GRAND (D. A. Harris, mgr.)—The Harry Davis Players in "The Road to Happiness," 14-19. Manager Denny Harris, in conjunction with the managerial duties, also directs each play. Business is very good.

LYCEUM (C. R. Wilson, mgr.)—"A Pair of Sixes" 14-19. The plays presented this season have met with popular approval, and business continues very good.

GAYETY (Henry Kurtzman, mgr.)—Stone and Pillard, with the Social Maids, 14-19.

ACADEMY (Sam Robinson, mgr.)—The Million Dollar Beauties 14-19. Business continues satisfactory.

VICTORIA (L. J. Oberwarth, mgr.)—Victoria Stock Co. is playing to good business. Waltz contests on Tuesdays, wrestling on Wednesdays, boxing on Thursdays, and amateurs on Fridays are features.

DAVIS (J. P. Harris, mgr.)—Sam Bernard heads a strong bill 14-19, including Alexander Bros., Tango Shoes, Hope and Hill, Three Jahns, Grace Fisher and company, Claire Vincent and company, and Bronson and Baldwin. Business is good.

HARRIS (C. R. Bucheit, mgr.)—Bill 14-19: Knight Bros. and Sawtelle, E. C. Lindsey and company, Three Boyds, Christy Kennedy Trio, Ryan and Ryan, Magee and Kerry, the Mullanes, Lore and Hartman, and Bernice Legrand and company.

SHERIDAN.—Vaudeville, three shows daily, split week with Johnstown. Business is capacity. The East End people are lending their best support. A dividend was declared last week on the stock of this theatre, and each month will announce further dividends.

KENYON (Thos. Kenyon, mgr.)—Nine acts and pictures, three shows daily, to capacity business.

VARIETY.—This popular little playhouse has been taken over by Chas. Meutter, who has changed the policy to vaudeville, and made extensive repairs throughout the house. Five acts are given.

EMPIRE.—The Empire Stock Co., in "Mrs. Temple's Telegram," 14-19. Manager McTighe is giving the best obtainable, and is ever strengthening his company.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) "Nobody Home" week of Feb. 13.

MAJESTIC (J. A. Higler, mgr.)—Bill 14-19: Sam Chip and Mary Marble "Petticoats," Marie Nordstrom, Donahoe and Stewart, Burnham and Irwin, Carl McCullough, Delton, Mareena and Delton, and Flying Werntz Duo.

GAYETY (J. W. Whitehead, mgr.)—Girls From the Follies 14-19.

SHUBERT (C. A. Niggemayer, mgr.)—The Shubert Stock Co. presents "Our Children" week of 14.

CRYSTAL (Wm. Gray, mgr.)—The Six High Steppers head bill week of 14.

SAN FRANCISCO.

COLUMBIA.—Beginning second week of "Motherhood," Feb. 14-19.

COST.—Sunday, 13, first week of "The Only Girl."

SAVOY.—"Mutt and Jeff" 13-19.

ALCAZAR.—"The Miracle Man" 14-19.

ORPHEUM.—Bill opening Sunday, 13: Joseph E. Howard and company, Brandon Hurst and company, Smith and Austin, the Five Kitamuras, Tooney and Norman, Billy McDermott, Cantor and Lee, Bessie Clayton and Sextette, and the seventh installment of "Uncle Sam at Work," motion pictures.

EMPRESS.—Bill opening 13: Jacobs' dogs, Carroll, Keating and Fay, Florence Modena and company, the Three Alvarettas, Wallie Brooks and Sunshine Girls, Fairman and Archer, George B. Alexander, and films.

PANTAGES'.—Bill opening 13: "The Speed Mechanics." Hugo B. Koch, Marie Kunkle and company, O'Neal and Walmsley, and pictures.

WIGWAM.—Wigwam Stock Co.

Los Angeles, Cal.—Mason, "Twin Beds" Feb. 14-19.

MOROSCO.—"Inside the Lines" 14-19.

ORPHEUM.—Bill week of 14: Evelyn Nesbitt and Jack Clifford, John R. Gordon and company, Tuscano Brothers, Major Mack Rhoades, Dunbar's Bell Ringers, Mayo and Tally, Mae Francis, and Eva Taylor and company.

PANTAGES'.—Bill week of 14: Watson and Delaney and Fashion Girls, Bob Albright, Billie Seaton, Potts Brothers and company, Standard Brothers, and pictures.

Albany, N. Y.—Harmanus Bleecker Hall (Lily S. Hill, mgr.) Paul Ker, in "Pietro's Song," Feb. 14-16. "The Only Girl" 17-19, Madame Regina Frager and Yiddish Players 21, "The Princess Pat" (return) 22, "See America First" 24-26.

EMPIRE (Jas. H. Rhodes, mgr.)—Gypsy Maids 14-19, Ben Welch Show 21-26.

PROCTOR'S GRAND (John P. Coyne, mgr.)—Bill 14-16: "The Bank's Half Million," Stanley and Lambert, Rackett, Hoover and Markea, Three Lyres. One to fill. Bill 17-19: Ernest Evans and Society Circus, Hazel and Alada, Lester Trio, Frank Mullane, Bragger Bros., and "The Girl and the Boy."

Decatur, Ill.—Empress (George Fenberg, mgr.) Boyle Woolfolk's Junior Follies of 1915 proved a good card and a first class performance. The chorus was well costumed and trained. The Australian Woodchoppers proved quite a novelty, and the rest of program was equally worthy of applause accorded.

NOTES.

W. L. CAIRNS, manager of Seven Cairns Bros.' Show, was a caller at the Decatur CLIPPER office 8, after being in Macon County Hospital for a month. He is looking fine.

HARRY K. SHOCKLEY, manager of the New Lincoln Square Theatre, was a caller, 7. He left for Cincinnati, that date, where he will finish his business there and go on to New York to see about bookings for April and May. He has closed a contract with the firm that will furnish the new asbestos curtain, and also signed for an orchestra of union musicians.

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Feb. 17, 18, 19, Cresson, Pa.; week Feb. 21, Nanty Glo, Pa.

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GIVE A LITTLE CR
THE AVERAGE HIT IS A JOKE IN COMPARISON WITH THIS SONG. THE BIGGEST "WAR SONG" HIT EVER WRITTEN DOESN'T COMPAR

BOSTON.

Work on the Tremont Theatre, which was destroyed by fire a few weeks ago, will begin at once. Manager Jno. B. Schoeffel hopes to be ready for business again in about two months. It will be necessary to rebuilt the stage entirely and refit the front of the house. The Tremont will practically be a new house.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—William Hodge opened Feb. 14, in a new play, entitled "Fixing Sister." Chief in Mr. Hodge's support are Hamilton Deane, Charles Canfield, Ida Vernon, Miriam Collins, Teresa Maxwell, Conover and George Lund.

SHUBERT (Wilbur-Shubert Co., mgrs.)—"The Passing Show of 1915" is now located here.

PARK SQUARE (Fred E. Wright, mgr.)—"Rolling Stones" is in its second week.

HOLLIS (Charles Frohman & Wm. Harris, mgrs.)—Second week at this house of Henry Miller and Ruth Chatterton, in "Daddy Long Legs." Capacity houses last week.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—The engagement of "Pom-Pom" has been extended two weeks. This is the third week. Mizzi Hajos has set the town by the ears.

PLYMOUTH (Fred E. Wright, mgr.)—Julia Arthur, in "The Eternal Magdalene," began her third week 14.

YE WILBUR (Wilbur Theatre Co., mgrs.)—Fifth week for "It Pays to Advertise."

CASTLE SQUARE (John Craig, mgr.)—Second week of the Harvard prize play, "Between the Lines." Its author is Charlotte Chorpenning, and it won the prize of $500 offered by Mr. Craig for the best play submitted by a Harvard or Radcliffe student.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—The Bon Tons, with Bert Baker featured, 14-19. Sam Howe and his Kissing Girls made good with big returns last week. Behman Show week of 22.

GAIETY (George R. Batcheller, mgr.)—Waldron's Bostonians current week. The Ben Welch Show follows.

HOWARD (George E. Lothrop Jr., mgr.)—Week of 14: Hello Girls Burlesquers, Bob Fitzsimmons and Son, Harvey Devora Trio, Elsie White, Charbino Brothers, Eary and Eary, Mattie Quinn, and John Bohan. Coming: French Models Burlesquers.

KEITH'S (Robert G. Larsen, mgr.)—Bill 14-19: Ruth St. Denis, assisted by Ted Shawn and her company of dancers; Charles E. Evans and company, Mabel Berra, Felix Adler, Chung Hwa Four, Howard's trained ponies, Fritz and Lucy Bruch, Three Ankers, and Will Armstrong and company.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Bill 14-16: Marcus "Hinkey Dee" Girls Co., Katherine Rober and company, Jimmy Fletcher, and Charles Bradley. For 17-19: Marcus "Hinkey Dee" Girls Co., Katherine Rober and company, Selbini and Grovini, and Charles Bradley.

LOEW'S NEW ORPHEUM (Victor J. Morris, mgr.)—Bill 14-16: "To Save One Girl," Golding and Keating, La Graciosa, Will H. Fox, White Sisters, and Ben and Hazel Mann. For 17-19: "To Save One Girl," Frank Terry, "The Birthday Party," Forrester and Lloyd, Denny and Boyle, Sabbott and Wright, and others.

LOEW'S GLOBE (Frank Meagher, mgr.)—Bill 14-16: Cotton and Long, Mayne and Eerne, Smith and Kaufman, Keystone Trio, and others. For 17-19: Golding and Keating, Deane and Sibley, Moss and Frey, and others.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 14-16: "Ships That Pass in the Night," Bob Hall, Marie Hart, Mahoney Brothers and Daisy, Sabbott and Wright, and others. For 17-19: Cotton and Long, Will H. Fox, White Sisters, Raymond and Wiley, Roberto, and others.

BIJOU (Harry E. Gustin, mgr.)—"Red" Getchell, a Bostonian, just returned from service in the English Army, is the feature. Gertrude Breene and Alessandro Alberini are the soloists.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Week of 14: Palmer and Francis, Frank Mayne and company, Jordan and Dougherty, Five Musical Byrons, Tom Mahoney, and Three Kundles.

SCOLLAY SQUARE (A. H. Mailey, mgr.)—Venetian Four, McGinnis Brothers, Mr. and Mrs. Fred Barber, Sunshine Girls, Fitch B. Cooper, and Ergotti's Lilliputians are current entertainers.

BOSTON (Mr. Issenberg, mgr.)—Bill 14-16: Toya Troupe, Leonard and Dempsey, Hayes and Alpoint, Exposition Jubilee Four, and others. For 17-19: Raymond Wilbert, Mack, Albright and Mack, Six Kirksmith Sisters, McCabe, Levee and Pond, and "Maids of the Mist."

PHILADELPHIA.

The new offerings for week of Feb. 14 are: E. H. Sothern, in "The Two Virtues," at the Adelphi; "The Law of the Land," at the Walnut, and Harry Lauder, at the Lyric.

ADELPHI (Leonard Blumberg, mgr.)—E. H. Sothern gave his first local view of "The Two Virtues" 14. Frances Starr, in "Marie Odile," had two successful weeks ending 12.

LYRIC (Leolard Blumberg, mgr.)—Harry Lauder and his vaudeville company 14 and week. "The Passing Show of 1915" made its departure 12, after three weeks of capacity business.

GARRICK (Charles C. Wanamaker, mgr.)—"Twin Beds" had capacity houses last week. The second week began 14.

BROAD (Nixon & Zimmerman, mgrs.)—There is no let-up in the demand to see "Pollyanna," now in its fourth week.

FORREST (Nixon & Zimmerman, mgrs.)—"Around the Map" began its third week 14.

WALNUT (Edgar Strakosh, mgr.)—"The Law of the Land" 14-19. Fiske O'Hara, in "Kilkenny," delighted crowded houses last week.

KNICKERBOCKER (Wm. W. Miller, mgr.)—The stock put on "Rip Van Winkle" 14 and week. "The Trail of the Lonesome Pine," last week, to crowded houses.

AMERICAN (Sablosky & McGurk, mgrs.)—The stock, in "The Law of the Land," 14-19. Last week "The Yellow Ticket" was capitally acted, to fine houses.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—An immense audience heard "Lucia" on 8. Marie Barmentos made her local debut, and received a big ovation.

CHESTNUT STREET OPERA HOUSE (B. F. Keith, management).—The German war pictures drew big crowds last week, and are continuing for week of 14.

B. F. KEITH'S (H. T. Jordan, mgr.)—Elsie Janis is the feature week of 14. Others are: Henrietta De Serris' Models, the Farber Girls, Charles Olcott, Joseph E. Bernard and company, Kramer

THERE'S A LITTLE LANE
WAY TO HOME
WORDS SAM M. LEWIS THE BALLAD HIT OF THE Y
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WORDS CHAS. McCARRON THE CLEAN UP RA
PUT ME
WITH AN OLD FASHIONED MELODY
WORDS SAM M. LEWIS and DICK HOWARD HERE I
ALWAYS WITH
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WORDS CHAS. McCARRON and ALEX GERBER MOST NOVEL COM
IF YOU ONLY HAD
A HIT FOR EVERY PERFORMER USING IT. EQUALLY AS GOOD FOR A COMEDIAN, AN INGENUE, OR DOUBLES: IN
WORDS, CHAS. McCARRON.
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MPAR ("DAD" FOR APPLAUSE, AND YOU DON'T HAVE TO WAVE THE AMERICAN FLAG. WORDS, WM. TRACEY. MUSIC, NAT VINCENT.

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(WAKE ME UP WITH A RAG)

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OME SONG IN YEARS. MUSIC HARRY JENTES

and Morton, Jed and Ethel Dooley, Harris and Manion, and Lohse and Sterling.

GRAND (W. D. Wegefarth, mgr.)—Bill 14-19: Alexander Kids, Robert H. Hodge and company, Lady Sen Mei, Wilkins and Wilkins, Ferry and O'Donald and Blair.

CROSS-KEYS (James J. Springer, mgr.)—Bill 14-19: "The Passing Review of 1915," Rivolio, Lloyd, Warren and Whithurst, Dancing Doughertys, and Evans and Harkins.

GLOBE (Sablosky & McGurk, mgrs.)—Bill 14-19: Kinkaid Kilties, Pilcer and Douglas, Chas. A. Loder and company, Dancing Macks, Jack Strauss, Olympic Trio, Empire Trio, Charles Kenna, Four Reddings, and Bernivicci Bros.

WM. PENN (Wm. W. Miller, mgr.)—Bill 14-19: Wm. A. Weston and company, Bernard and Phillips, Moran and Welser, Claude and Marion Cleveland, Marie King Scott, and Alvin Bros.

CASINO (Wm. M. Leslie, mgr.)—Irwin's Majestics 14 and week. Rose Sydell and her London Belles pleased big houses last week.

GAYETY (Jos. Howard, mgr.)—The Leap Year Girls 14-19. The Tango Queens drew a dozen big houses last week.

TROCADERO (Robert Morrow, mgr.)—The Cherry Blossoms 14 and week. The High Life Girls had splendid houses last week.

DUMONT'S (Frank Dumont, mgr.)—A new skit, "The Telephone Girls," was highly enjoyed last week.

CINCINNATI.

Eddy Brown's first appearance at the Emery Auditorium, Feb. 8, as a violinist, created the greatest musical sensation of the year.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—"Kick In" is here Feb. 14 and week. F. Ziegfeld's "Follies" 21.

LYRIC (Carl Hubert Heuck, mgr.)—Blanche Ring came 13, in "Jane O'Day from Broadway." William Faversham gripped the crowd in "The Hawk," last week. Trixie Friganza and Bert Leslie, in "Town Topics," 20.

B. F. KEITH'S (John F. Royal, mgr.)—Bill 13-19: Midwinter festival week. Frederick V. Bowers and company, Mullen and Coogan, Irene Franklin, Sarah Padden and company, Schooler and Dickinson, Kerville Family, and Wilson and Aubrey. Pathe Weekly.

EMPRESS (George P. Fish, mgr.)—Bill 13-19: Ray Thompson's dancing horses, Eight Royal Hawaiians, Hal Devis and Mabel Brayton, Al Lawrence, Ed. Kresko and Eva Fox, and Housh and La Velle.

EMERY AUDITORIUM.—Helen Stanley was the soloist at the concerts of the Cincinnati Symphony Orchestra 11, 12.

OLYMPIC (Harry Hart, mgr.)—The Cracker Jacks 13-19. Pat White's Show 20.

PEOPLE'S (William Hexter, mgr.)—The World Beaters 13-19.

Oakland, Cal.—Macdonough (F. A. Geisa, mgr.) the advance sale of seats for the La Scala Grand Opera Co., was heavy for Feb. 14 and week. The photoplay, "Ne'er Do Well," 20-26.

ORPHEUM (Geo. Ebey, mgr.)—Bill 13-19: Frank Fogarty, Emmet Devoy and company, Mlle. Olga and M. Miska, Calliste Conant, Dyer and Fay, Billy Bouncer, Mang and Snyder, and feature photoplay.

PANTAGES' (H. E. Cornell, mgr.)—Bill 13-19: Haveman's animals, Bertha Gardiner, Stuart, Roberts and Stuart, Lewis, Belmont and Lewis, Heyman Troupe, Ray Lawrence and pictures.

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"A World of Pleasure" was enjoyed by large audiences week of Feb. 7. "The Princess Pat," with Eleanor Painter, week of 14.

NATIONAL (Wm. H. Rapley, mgr.)—"The Masked Model" had good business week of 7. "On Trial" week of 14.

POLI'S (Fred G. Berger, mgr.)—The Popular Players gave a fine performance of "The House of a Thousand Candles" to good business week of 7. "Old Heidelberg" week of 14. The *premiere* of the great prize play, "In Walked Jimmy," next. This play was written especially for Mr. Poli, and it is to be produced by his Washington company.

CASINO (Fred W. Falkner, mgr.)—"The Spoilers," with William Farnum and Kathlyn Williams, is the picture this week in place of the Hall Stock Company.

COSMOS (A. Julian Brylawski, mgr.)—Anniversary Week bill includes: The Gordon Highlanders, Hal Stephens, Mary Gray, the Mullaly-Pingree company, and others.

GAYETY (Harry O. Jarboe, mgr.)—The Social Maids enjoyed good business week of 7. Sporting Widows week of 14. Rose Sydell's Show next.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bill 14-19: Weber and Fields, Josie Heather and company, Mr. and Mrs. Frederick Voelker, Marshall Montgomery, Bert Melrose, Burns and Lynn, the Grazers, Dove and Downs, and Pathe News Pictorial.

LOEW'S COLUMBIA.—Charlotte Walker, in "The Trail of the Lonesome Pine" and Florence Rockwell, in "He Fell in Love with His Wife," divide the week of 14.

St. Paul, Minn.—Metropolitan (L. N. Scott, mgr.) war pictures of "Fighting in France," Feb. 13-19, May Robson 20-23, May Irwin 24-26.

SHUBERT (Frank C. Priest, mgr.)—Fisher Players, in "Inside the Lines," 13-19.

ORPHEUM (E. C. Burroughs, mgr.)—Bill week of 13: Claude Gillingwater and Stella Archer and company, Five Annapolis Boys, General Ed. Lavine, Clark and Verdi, Benny and Woods, Valentine and Bell, and Vanderbilt and Moore.

EMPRESS (Gus S. Greening, mgr.)—Bill week of 13: Mr. and Mrs. A. Cappelin, Marie Stoddard, Kammerer and Howland, Seven Castlucci and Marble Gems.

PRINCESS (Bert Goldman, mgr.)—Bill 13-16: The Georgetti Troupe, Prince and Deerle, and Mankin, Clayton and Lennie. Last half (all girls show): Six Tasmanians, Beach and Lynn, Howard and Sadler, and Grace DeWinters.

STAR (John P. Kirk, mgr.)—The Tempters week of 13. U. S. Beauties 20-26.

AUDITORIUM (A. F. Morton, mgr.)—The entire auditorium was thrown open night of 5, closing night of the carnival, on the occasion of the choosing of a queen by King Boreas. There were 108 candidates, and all so lovely that he choose the entire 108. The carnival was a success in every way, and will be an annual Winter event. John McCormack packed the house and filled the stage 7. It being one of the finest testimonials any singer ever received here.

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ORPHEUM CIRCUIT

CHICAGO.
Palace.
"Forest Fire"
Long Tack Sam Co.
Wm. Pruette & Co.
Gen. Ed. Lavine
Burnham & Irwin
Violet Dale
Sherman, Van & Hyman
The Crisps
Marion Weeks

Majestic.
Chip & Marble
Nan Halperin
"Parsifal"
Grace Fisher & Co.
Stewart & Donohue
Ballet Divertissements
Whiting & Burt
Harry Beresford & Co.
Martinetti & Sylvester

CALGARY, CAN.
Orpheum.
Harry Green & Co.
Harry Hines
Olga Cook
Stone & Hayes
Bert Wheeler & Co.
Natalie Sisters
Gara Zora

DENVER, COLO.
Orpheum.
Ryan & Lee
Gauthier & Devi
Harry Fern & Co.
Ruby Helder
Harmony Trio
Miss Leitzel
Les Yardys

KANSAS CITY, MO.
Orpheum.
Eddie Foy & Family
Diamond & Brennan
Reynolds & Donegan
Florrie Millership
Freeman & Dunham
Leo & Mae Jackson
"The Saint and Sinner"

LOS ANGELES, CAL.
Orpheum.
Van & Bell
Chic Sales
Toney & Norman
Billy Bouncer's Circus
Jno. R. Gordon & Co.
Metropolitan Dancers
Evelyn Nesbit & Clifford

LINCOLN & COLO. SPGS.
(Split week.)
Ciccolini
Staine's Circus
Frank Crumit
Singer & Zieglers
Le Hoen & Dupree
Whipple, Huston & Co.
Roshanara

MEMPHIS, TENN.
Orpheum.
Carolina White
Laura Nelson Hall & Co.
Hazle King & Co
Lew Hawkins
Cook & Lorenze
Henry G. Rudolf
Cardiner Trio

MILWAUKEE.
Majestic.
Alexander Carr & Co.
Adelaide & Hughes
Cecil Cunningham
Willie Weston
Lady Sen Mei
Thurber & Madison
Mijares
Harry Fisher & Co.

MINNEAPOLIS.
Orpheum.
Mme. Chilson Ohrmann
Fatima
Five Annapolis Boys
Geo. Howell & Co.
Benny & Woods
Vanderbilt & Moore

NEW ORLEANS.
Orpheum.
Houdini
Williams & Wolfus
Dong Fong Gue & Haw
Ray Samuels
Walter Milton & Co.
Mack & Vincent
Ben Beyer & Co.

OMAHA, NEB.
Orpheum.
Fannie Brice
Stuart Barnes
Lamont's Cowboys
Brown & Spencer
Page, Hack & Mack
Two Tomboys
Quiroga

OAKLAND.
Orpheum.
Brandon Hurst & Co.
Paul Levan & Dobbs
Billy McDermott
Lamberti
Corelli & Gillette
Jos. Howard & Co.

PORTLAND, ORE.
Orpheum.
Fashion Show
Herbert Germaine Trio
Frankie Murphy
Arthur Sullivan & Co.
Reisner & Gores
Fitzgerald & Marshall

ST. LOUIS.
Columbia.
Anna Held
Eddie Leonard & Co.
Dorothy Regel & Co.
Marie Nordstrom
Flanagan & Edwards
Morin Sisters
Harry & Eva Puck
Carpos Bros.

SEATTLE, WASH.
Orpheum.
Geo. Damerel & Co.
Umberto & Sacchetti
Bankoff & Girlie
Dugan & Raymond
Hallen & Fuller
Dupree & Dupree
Julie Ring & Co.

SAN FRANCISCO.
Orpheum.
Gertrude Hoffmann & Co.
Harry Langdon & Co.
Dyer & Faye
Moore, O'Brien & Cormack
Grace De Mar
Olga Mishka Trio
Calliste Conant
Smith & Austin

SACRAMENTO, STOCKTON & FRESNO, CAL.
(Split week.)
Bessie Clayton & Co.
Emmet Devoy & Co.
Cantor & Lee
Mang & Snyder
Five Kitamuras
Frank Fogarty

SALT LAKE CITY.
Orpheum.
Rock & White
Comfort & King
The Duttons
Moore & Haager
Burley & Burley
Kurtis' Roosters
Mrs. Gene Hughes & Co.

ST. PAUL.
Orpheum.
Victor Morley & Co.
Ray Dooley Trio
Pietro
Conrad & Conrad
Leon Sisters
Arthur Barat
The Cansinos

WINNIPEG, CAN.
Orpheum.
Claude Gillingwater & Co.
The Sultanas
Clark & Verdi
Ed. Morton
Warren & Conley
Valentine & Bell

LOEW CIRCUIT
(EASTERN)

NEW YORK CITY.
American.
First Half
Black & White Revue
Dow & Dow
Whittle
Mahoney Bros. & Daisy
"Making the Movies"
Barry & Wolford
Belleclaire Bros.
Last Half
Dave Wellington
Dr. Roy Raceford
Brass Twins
"Best of Friends"
Maud Tiffany
"Birthday Party"
Frank Morrell
Six Olivers

Boulevard.
First Half
Bass Twins
Jack Symonds
Billy Swede Hall & Co.
Maud Tiffany
Reed Bros.
Last Half
Julia Edwards
Lawrence & Edwards
O'Brien & Howell
Wm. O'Clare & Girls
Golding & Keating

Delancey Street.
First Half
Vera De Basinni
Fiddler & Shelton
Milani Five
Harry Breen
Hutchinson & Sadler
Connolly Sisters & Berger
Kawana Bros.
Last Half
Largany & Soree
Mary Roche Co.
Dorothy Ford
Smith & Kaufman
Cotton & Long
Collins & Clark
The Lelands

Greeley Square.
First Half
Murphy & Lachmar
Ismed
Smith & Kaufman
Middleton-Spellmeyer
Emma Stevens
Consul & Betty
Last Half
Whittle
Frankie James
Fiddler & Shelton
Burke, Toohey & Co.
Harry Cutler
Consul & Betty

Lincoln Square.
First Half
Cummings & Gladding
Dora Ford
Burke, Toohey & Co.
Ed. Dowling
Nat Nazarro & Co.
Last Half
Murphy & Lachmar
Four Harmonists
Roberts & Roeder
Billy Swede Hall & Co.
Reed Bros.

National.
First Half
Lawrence & Edwards
Holmes & Riley
"The Sword of Fear"
Holden & Herron
The Lelands
Last Half
Mayne & Ferns
McIntosh & Maids
Beatrice Morgan & Co.
Jack Symonds
Kawana Bros.

Orpheum.
First Half
Largony & Snee
McIntosh & Maids
Sherlock the Second
Newsboys' Sextette
Six Olivers
Last Half
Fentell & Stark
Mendelsohn Four
Vaterland Band
Parry & Noyrod
Belleclaire Bros.

Seventh Avenue.
First Half
Dave Wellington
Golding & Keating
"Best of Friends"
Allie White
Black & White Revue
Three Alex
Last Half
Walker & Illington
Powder & Capman
Milani Five
Jones & Johnson
Ethel McDonough
Edward Abeles & Co.

BROOKLYN, N. Y.
Bay Ridge.
First Half
Wm. Morris
Wyne & Ferns
Pearl Bros. & Burns
C. H. O'Donnell & Co.
Elsie White
Dr. Roy Raseford
Last Half
Livingston Trio
Emma Stephens
"Sword of Fear"
Billy Wells
Martini & Fabini

Bijou.
First Half
Frankie James
O'Brien & Havel
Roberts & Roeder
Edward Abeles & Co.
Harry Cutler
Nelson
Last Half
Mahoney Bros. & Daisy
Ismed
McCormack & Irving
"Making the Movies"
Three Alex

De Kalb.
First Half
Wartenberg Bros.
Powder & Capman
Fentell & Stark
Keystone Trio
Rose Berry
Last Half
Two Brownies
Vera De Bassini
Middleton-Spellmeyer
Newsboys' Sextette
Will H. Fox

Fulton.
First Half
Two Brownies
Collins & Clark
Walker & Illington
Lew Cooper
"Birthday Party"
Last Half
Murphy & Lachmar
Four Harmonists
Roberts & Roeder
Billy Swede Hall & Co.
Reed Bros.

BOSTON.
Globe.
First Half
Redding Sisters
Tuite's Collegians.
Simon & Newill
Last Half
Ruth Howell
White Sisters
Wilton Elliott & Co.
Raymond & Wiley
Sabbott & Wright

BOSTON.
St. James.
First Half
Three Bobs
Elizabeth Cutty
"The System"
Forrester & Lloyd
Denny & Boyle
Last Half
Simon & Newill
Cranston & Lee
"Spoils of War"
Rogers, Hughes & Frank
Ed. Clark & Roses

Palace.
First Half
Julia Edwards
Wm. O'Clare & Girls
Jones & Johnson
Will H. Fox
Last Half
Wm. Morris
Rose Berry
Bessie Remple & Co.
Harry Breen
Holmes & Riley

BALTIMORE.
Hippodrome.
Florence Timponi
Parise Trio
Christy, Kennedy & Faulkner
Frank Westphals
The Skatells

BOSTON.
Orpheum.
First Half
Rogers, Hughes & Frankie
Eddie Clark & Roses
Cranston & Lee
"Spoils of War"
Charlie Case
Pauline's Leopards
Last Half
Scoville Dancers
La France & Holland
Elizabeth Cutty
"The System"
Larry Comer
Three Bobs

FALL RIVER.
Bijou.
First Half
Sabbott & Wright
Raymond Wiley
La France & Holland
Last Half
Forrester & Lloyd
Sylvester Schaefer

NEWARK, N. J.
Majestic.
First Half
Bessie Remple & Co.
Sandy Shaw
Martini & Fabrini
Four Harmonists
Mary Roche & Co.
Last Half
Allie White
Sherlock the Second
Holden & Heron
Lew Cooper
Black & White Revue
Wartenberg Bros.

PROVIDENCE
Emery
First Half
Ruth Howell Trio
White Sisters
Cotton & Long
Larry Comer
Scoville Dancers
Last Half
Redding Sisters
Denny & Boyle
Tuite's Collegians.
Charlie Case
Nat Nazarro & Co.

ROCHESTER, N. Y.
First Half
Robinson & Nichols
Bessie Le Count
"Paid With Interest"
Bernard & Shaw
Montrose & Sardell
Last Half
Elsie Cole
Vic & Lynn
Monarch Comedy Four

TORONTO.
Yonge Street.
Barnes & Robinson
Trovolo
Courtney Sisters
"Ships Pass In Night"
Neil McKinley
Dawson Lanigan & Covert

PANTAGES' CIRCUIT

CALGARY, CAN.
Pantages'.
Seven Bracks
Little Lord Robert
Byal & Early
Seven Hirschoffs
The Rials
Nan Gray

EDMONTON, CAN.
Pantages'.
"Holiday in Dixieland"
Volant
Harry Tsuda
Rosie Lloyd
Pealson & Goldie

LOS ANGELES, CAL.
Pantages'.
Havemann's Animals
Lewis, Belmont & Lewis
Ray Lawrence
Heuman Trio
Roberts, Stuart & Roberts

OGDEN, U.
Pantages'.
Four Castors
Knox Wilson
"Maids of the West"
Jarvis & Harrison
Harry La Toy

OAKLAND, CAL.
Pantages'.
"Mexico"
Hugo B. Koch & Co.
O'Neal & Walmsley
Singing Parson
The Brenens

PORTLAND, ORE.
Pantages'.
Imperial Troupe
Gus Elmore & Co.
Frank Bush
Leroy & Paul
Rice & Newton

SAN FRANCISCO.
Pantages'.
"Office Girls"
Rucker & Winifred
Gallagher & Carlin
Keegan & Ellsworth
Bert Wiggin

SALT LAKE CITY.
Pantages'.
Maurice Samuels & Co.
Toozoonin Troupe
Princeton & Yale
Hazel Kirke Trio
Barnold's Dogs

SAN DIEGO, CAL.
Pantages'.
Fashion Girls
Potts Bros. & Co.
Bob Albright
Billee Seaton
Standard Bros.

SPOKANE, WASH.
Pantages'.
"Dream Pirates"
Packard Four
Dancing La Vars
Emmett & Emmett
Chris Richards

SEATTLE.
Pantages'.
"Boarding School Girls"
Al. Fields & Co.
Norton & Earl
Reed & Wood
Cook & Rothert

TACOMA, WASH.
Pantages'.
Carmen's Minstrels
Andy Lewis & Co.
Grace Cameron
Ruth & Kitty Henry
Bett's Seals

VICTORIA, CAN.
Pantages'.
"Dairy Maids"
Mystic Bird
Yates & Wheeler
Wright & Davis
Angelo Arminta & Bro.

VANCOUVER, CAN.
Pantages'.
"Bachelor's Sweethearts"
Will J. Ward & Girls
Maidie De Long
Burns & Kissen
Cavana Duo

WINNIPEG, CAN.
Pantages'.
"September Morn" Co.
Bosman Bros.
Ward, Terry Co.
Clairmont Bros.
Chabot & Dixon

S. & C. CIRCUIT

ANACONDA, MONT.
Margaret.
(March 1)
The Valdos
Handers & Millis
Casting Lamys
Ann Hamilton & Co.
Grant Gardner
Scharf & Ramser

BUTTE, MONT.
Empress.
The Valdos
Handers & Millis
Casting Lamys
Ann Hamilton & Co.
Grant Gardner
Scharf & Ramser

BILLINGS, MONT.
BABCOCK.
(Feb. 29, March 1)
Marble Gems
Kamerer & Howland
Seven Castelluccis
Mr. & Mrs. Arthur Cappelin
Marie Stoddard
Saona

CLEVELAND.
Gordon Sq. & Liberty
Delphino & Delmora
Knowles & White
Kealakai Hawaiians
(Three to fill)

CINCINNATI.
Empress.
Hunter's Dogs
Rozella, Rozella & Rozella
Lorraine Buchanon & Co.
Foster & Foster
Four Bards
(One to fill)

DETROIT.
Miles.
Kerr & Burton
Dr. Joy's Sanitarium
Happy Jack Gardner & Co.
Chas. Kenna
Two to fill)

DICKINSON, N. D.
O. H.
(Feb. 28)
Marble Gems
Kamerer & Howland
Seven Castelluccis
Mr. & Mrs. Arthur Cappelin
Marie Stoddard

FARGO, N. D.
Grand
First Half
Kalma
West & Boyd
Lew Wells
Last Half
Sam Curtis & Girls
John Higgins

GREAT FALLS, MONT.
G. O. H.
(March 4, 5)
Marble Gems
Kamerer & Howland
Seven Castelluccis
Mr. & Mrs. Arthur Cappelin
Marie Stoddard
Saona

HELENA, MONT.
Liberty.
(Feb. 28, 29)
The Valdos
Handers & Millis
Casting Lamys
Ann Hamilton & Co.
Grant Gardner
Scharf & Ramser

LOS ANGELES.
Hippodrome.
Jacobs' Dogs
Carroll, Keating & Fay
Florence Modena & Co.

Three Alveratos
Wally Brooks & Co.
Fairman & Archer
Geo. B. Alexander

LEWISTON, MONT.
Judith.
(March 2, 3.)
Marble Gems
Kamerer & Howland
Seven Castelluccis
Mr. & Mrs. Arthur Cappelin
Marie Stoddard
Saona

MINNEAPOLIS.
Unique.
Housch & La Velle
Ye Old Song Review
Quigg & Nickerson
(Two to fill.)

N. YAKIMA, WASH.
Empire.
Libby & Barton
Allen Trio
Wm. Lytell & Co.
Mills & Lockwood
Strasell's Animals
Burt & Lyton

PORTLAND, ORE.
Empress.
Harry Sterling
Carl & Rhell
Cora & Robert Simpson
Musical Kuehens
Geo. Lee & Girls
Ray Conlin

SACRAMENTO.
Empress.
Cadieux
Gerard & West
Harry Mason & Co.
Barber & Jackson
Bus Snyder
Johnson & Connell
Blanche Colvin

SAN FRANCISCO.
Empress.
Aerial Mells
Hyman Meyer
Lilly Lenora & Co.
Ranous-Nelson Co.
Gray & Graham
Four La Della Comiques
Kerr & Davenport

ST. PAUL, MINN.
Empress.
Coln's Dog
Tom Brantford
Beauty Doctors
W. S. Harvey
(One to fill.)

ST. CLOUD, MINN.
Nemo.
(One day)
Kalma
Lew Wells
West & Boyd
Sam Curtis & Girls
John Higgins

SEATTLE.
Empress.
Howatson & Swaybelle
Jules Levy Family
Eight Black Dots
Mr. & Mrs. Fred Thomas
Adams, Beverly & West
Gregoire & Elmina

W. V. M. A. CIRCUIT

CHICAGO.
Kedzie.
First Half
Cummin & Seanam
Mae Curtis
Morgan & Gray
Bixley & Lerner
Primrose Minstrels
Last Half
Five Musical Hodges
"The Baby"
(Three to fill)

Avenue.
First Half
Margot Francois & Partner
Elks Trio
Rawson & Claire
The Great Lester
Radford & Winchester
Last Half
Lillian Watson
James J. Callahan
John & Mae Burke
(Two to fill)

Wilson.
First Half
Billy Sunday
Norwood & Hall
Vera Mersereau & Co.
James J. Callahan
John & Mae Burke
Last Half
Margot Francois & Partner
Rawson & Claire
Trovato
Hippodrome Four

Lincoln.
(Sunday only)
"Six Little Wives"
First Half
Dorothy Burton & Co.
Dorsch & Russell
Fern & Zell
(Two to fill)
Last Half
Adolpho
(Four to fill)

American.
First Half
Wamser & Palmer
"La Petite Revue" (Tab.)
Last Half
Embs & Alton
"The Lingerie Shop"
Danny Simmons
Great Santell
(One to fill)

ALTON, ILL.
Hippodrome.
First Half
Lai Mon Kim
Last Half
Radford & Winchester
Musical Geraldo

APPLETON, WIS.
Bijou.
First Half
Orbassany's Cockatoos
Kelly & Galvin
Last Half
Willie Hale & Bro.
(One to fill)

BELOIT, WIS.
Wilson
Last Half
Weitzel-Vanetta Trio
Eleanor Sherman
Padden & Reed
(Two to fill)

BAKER, IDA.
Orpheum.
First Half
Abrams & Rose
Oakes & De Lour
Last Half
Musical MacDonalds
(One to fill)

BOISE, IDA.
Majestic.
First Half
Jackson & Florence
McDougal & Shannon
Last Half
Oakes & De Lour
Abrams & Rose

BRANDON, CAN.
Orpheum.
First Half
Ross & Wise's Big Surprise
Cornella & Adele
Miller & Rainey
Five Alarcons
Last Half
Al. Weston
Sunset Six
Dancing Halls

BLOOMINGTON, ILL.
Majestic.
First Half
"Junior Revue of 1916"
Last Half
Richard Wally & Co.
Dorothy Herman
"When We Grow Up"
Six Musical Spillers

CEDAR RAPIDS.
Majestic.
First Half
Vernie Kaufman
Louis London
Lua Anellita
Nichols Sisters
Kelso & Leighton
Adams Bros.
Everett's Monkeys
Last Half
Lawton
Kennedy & Burt
Willa H. Wakefield
"The Porch Party"
Friend & Downing

COUNCIL BLUFFS, IA.
Nicholas.
First Half
Silver & Gravy
Randow Duo
Williams & Fuller

CLINTON, IA.
Orpheum.
First Half
Eleanor Sherman
Cassidy & Longton
Kennedy & Burt
Tun Chin Troupe
(One to fill)
Last Half
Silver & Gray
Raymond Sisters
(Three to fill)

CROOKSTON, MINN.
Grand
(Sunday only)
Emmett's Canines
Troy Comedy Four
Hickman Bros. & Co

CHAMPAIGN, ILL.
Orpheum.
Last Half
Rose & Ellis
Leroy & Mabel Hartt
Storm & Maurston
Song & Dance Revue
Weber & Elliott

DUBUQUE, IA.
Majestic.
First Half
"September Morn"
Last Half
El Rey Sisters
Louis London
Kelso & Leighton
Watson & Flynn
Cycling McNutts

DULUTH, MINN.
New Grand.
First Half
(All girl show)
Howard & Sadler
Beach & Lynn
Grace De Winters
Six Tasmanians
Last Half
Two Georges
Elliott & Mullen
Eller's Novelty
(One to fill)

DECATUR, ILL.
Empress.
First Half
Swan & Swan
Kilkenny Four
Storm & Maurston
Brown & Spencer
(One to fill)
Last Half
"The Cabaret Girls" (Tab.)

DAVENPORT, IA.
Columbia.
First Half
Lawton
Ben Smith
Mme. Doree's Opera Co.
Friend & Downing
Cheerbert's Manchurians
Last Half
Dorsch & Russell
Wilson & Wilson
Mme. Doree's Opera Co.
Norwood & Hall
Kartelli

DES MOINES IA.
Orpheum.
Emes & Alton
Eva Fay
Dolan & Lenharr
"The Debutantes"
Three Leightons
Arthur Barat
Last Half
Laypo & Benjamin
Eva Fay
Thos. Potter Dunne
Boothby & Everdeen
Bella Italia Troupe
(One to fill)

EAST ST. LOUIS, ILL.
Erber's.
First Half
Karl
Adair & Griffis
James Thompson & Co.
Mosher, Hayes & Mosher
Last Half
The Lampinis
Bessie Browning
Cal Dean & Co.

EAU CLAIRE, WIS.
Orpheum.
First Half
Padden & Reed
(Two to fill)
Last Half
Orbassany's Cockatoos
Bennigton Sisters
Three Millards

EVANSVILLE, IND.
New Grand.
Three Kelcey Sisters
Green & Parker
Frank Stafford & Co.
Joe Cook
Neptune's Daughters

ELGIN, ILL.
Grand
First Half
Arthur & Grace Terry
Fisher & Rockaway
The Six Harvards
Gen. Francis Murphy
Those French Girls
Last Half
"The Birth of a Nation"

FT. DODGE, IA.
Princess.
First Half
Melnotte, Lanole Troupe
Brown & Jackson
Svengali
Mabel Florence & Co.
Last Half
Princess Minst. Misses
Morton Bros.
Sprague & McNeese
Sullivan & Meyers

FT. WILLIAM, CAN.
Orpheum.
(Feb. 25, 26)
(All Girl Show)
Howard & Sadler
Beach & Lynn
Grace De Winters
Six Tasmanians

Windsor
First Half
Westzel Van Etta Trio
Weir & Mack
Travoto
Hippodrome Four
Last Half
Morocco Six
Dale & Weber
Spencer & Williams
Edwards' "School Days"

ST. LOUIS.
Grand O. H.
Lillian Sieger
Ioleen Sisters
Thornton & Corlew
Nell Abel
Archie Nicholson Trio
Orpington Trio
"The Co-Eds"

GREAT FALLS.
Palace.
Bert Coleman
"The Fashion Shop"
Davies & Romanelli
Last Half
Clark Sisters
Joe Bannister & Co.
Don Taylor
Ethel May & Co.

GRAND FORKS, N. D.
Grand
First Half
Dancing Halls
Sunset Six
(One to fill)
Last Half
Pritzkow & Blanchard
(Two to fill)

GREEN BAY, WIS.
Orpheum.
Lulu Coates & Cracker Jacks
Great Lester
Castle Davis Trio
(One to fill)

GALESBURG, ILL.
Gaiety.
First Half
"Between Trains"
Horn & Farris
Herman & Shirley
(Two to fill)
Last Half
Allen & Allen
Barto & Clark
Allen's Cheyenne Minstrels
(Two to fill)

HANNIBAL, MO.
Park.
First Half
"Little Miss Mix-Up" (Tab.)
Last Half
Lavine & Lavine
Margaret Ryan
Lloyd Sisters
Leroy & Tozier

HAMMOND, IND.
Orpheum.
First Half
Marion & Willard
Gaylord & Lancton
Lillian Watson
Colonial Minstrel Maids
(One to fill)
Last Half
"Six Little Wives"

IDAHO FALLS, IDA.
Rex.
First Half
Frazee
Honolulu Duo
Last Half
McDougal & Shannon
Arnold & Florence

JOPLIN, MO.
Electric.
First Half
Seymour's Happy Family
Lewis & Norton
Last Half
Casting Campbells
Merritt & Love

JOLIET, ILL.
Orpheum.
First Half
Stock Company
Last Half
Arthur & Grace Terry
Fisher & Rockaway
The Six Harvards
Sen. Francis Murphy
Those French Girls

KANSAS CITY, MO.
Globe.
First Half
Evans & Sister
Gladys Vance
Graham & Randall
Princess Minst. Misses
Burke & Burke
Last Half
Arnold & Florence
Finn & Finn
Lewis & Norton
Seymour's Happy Family
Brooklyn Comedy Four

KANSAS CITY, KAN.
Electric.
First Half
Dingley & Norton
Brooklyn Comedy Four
Last Half
The Three Delyons
Simmons & Simmons

LINCOLN, NEB.
Lyric.
First Half
Fay, Two Coleys & Fay
(One to fill)
Last Half
Walton & Vivian
(One to fill)

LETHBRIDGE, C.
Majestic.
The La Tours
Yvonne
Knight & Moore
Gen Pisano & Co.

MINNEAPOLIS.
New Palace.
Willing & Jordan
Clayton & Lennie
Roy & Arthur

MASON CITY, IA.
Regent.
First Half
Boothby & Everdean
Five Romeros
Last Half
Caine & Odom
Melnotte, La Nolle Troupe

MEDICINE HAT.
Empress.
Kenny & La France
Frank Colby & Co.
Davis & Walker
Three Imperial Japs

MISSOULA, MONT.
Bijou.
First Half
Lyric Four
Musical Fredericks
Gladys Arnold
Annie Abbott & Co.
Last Half
Bert Coleman
The Fashion Shop
Davies & Romnelli

MINNEAPOLIS
New Grand.
(Full week)
Emmett's Canines
Grace & Ernie Forrest
Hickman Bros. & Co
Troy Comedy Four

MADISON, WIS.
Orpheum.
First Half
Carl McCullough
"Maids of the Movies"
"The Girl in the Moon"
Juggling De Lisle
(One to fill)
Last Half
"The Tango Girl" (Tab.)

OSHKOSH, WIS.
Majestic.
First Half
Powers & Freed
(Two to fill)
Last Half
Mr. & Mrs. Jack McGreevy
Kelly & Galvin
(One to fill)

OMAHA, NEB.
Empress.
First Half
Doree's Beaux & Belles
Sullivan & Meyers
Arnold & Florence
Jerry & Gretchen O'Meara
Last Half
Five Romeros
Svengali
Brown & Jackson
Mabel Florence & Co.

PARSONS, KAN.
Best.
First Half
Merritt & Love
Jack & Jill
Sidney & Townley
Last Half
Edmunds & Lavelle
Lawrence & Hurl Falls
Dingley & Norton

PENDLETON, MO.
Alta.
First Half
Musical MacDonalds
(One to fill)
Last Half
Page & Van Arden
Lester & Dolly

PEORIA, ILL.
Orpheum.
First Half
Dwight Pepple's "All Girl Revue"
Last Half
The Puppets
Angelo, Weir & Dacey
Patricola
Rogers, Pollock & Rogers
Bottomley Troupe

REGINA, CAN.
Regina.
First Half
Wayne & Marshall
Seymor & Dupree
Donita
Five Foolish Fellows
Last Half
Ross & Wise's Big Surprise
Cornelia & Adele
Miller & Rainey
Five Alarcons

ROCKFORD, ILL.
New Palace.
First Half
"The Lingerie Shop"
Lulu Coates & Cracker Jacks
Mr. & Mrs. Hugh Emmett
Adolpho
Kartelli
Last Half
Juggling De Lisle
Mae Curtis
"Maids of the Movies"
Brown & Spencer
(One to fill)

ST. LOUIS, MO.
Empress.
First Half
Tojetti & Bennett
Bessie Browning
Cal Dean & Co.
Gordon & Marx
Last Half
Wanzer & Palmer
Three Emersons
(Two to fill)

SUPERIOR, WIS.
People's.
First Half
Hayes & Wynne
Prince & Deerie
Gordon Eldrid & Co.
Last Half
Leo Fillier
Ed. & Jack Smith
(One to fill)

SPRINGFIELD, MO.
Jefferson.
First Half
Edmunds & Lavelle
Lawrence & Hurl Falls
Lorraine & Morton
Last Half
Hettie Sherwin
Earle & Edwards
Evans & Sister.

ST. JOSEPH, MO.
Electric.
First Half
Simmons & Simmons
Casting Campbells
Last Half
Graham & Randall
Four Old Veterans

SASKATOON, CAN.
Empire.
First Half
Hanger & Goodwin
Smilletta Sisters
Arthur Young Trio
Five Linnetts
Last Half
Wayne & Marshall
Seymour & Dupree
Donita
Five Foolish Fellows

SEATTLE, WASH.
Alhambra.
First Half
Carl Rifner
Mr. & Mrs. Everett Bennett
Jack Polk
Musical Matinee
Last Half
Math Bros. & Girlie
King Black Face
Jewell City Trio
Musical Vynos

SWIFT CURRENT.
Princess Royal.
Kenny & La France
Frank Colby & Co.
Davis & Walker
Three Imperial Japs

ST. PAUL, MINN.
Princess.
First Half
Two Georges
Elliott & Mullen
Eller's Novelty
(One to fill)
Last Half
Wilfred Du Bois
Delmore & Moore
Three Lorettas
Electrical Venus

(See page 26.)

ROUTE LIST DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, mgrs.)—Empire, New York, indef.
Arliss, Geo.—Ford's, Baltimore, 14-19.
"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, indef.
"Any House" (Sargent Aborn, mgr.)—Cort, New York, 14, indef.
"Around the Map" (Klaw & Erlanger, mgrs.)—Forrest, Phila., 14-19.
Barrymore, Ethel (Chas. Frohman, Inc., mgrs.)—Lyceum, New York, 14-26.
"Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
Chatterton, Ruth, & Henry Miller—Hollis, Boston, indef.
Clifford, Billy "Single," Co.—Nashville, Ga., 16, Adel 17, Douglass 18, Vidalia 19, Dublin 20, 21, Sandersville 22, Wrightsville 23, Cordel 24, Americus 25, Milledgeville 26.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Cinderella Man, The" (Oliver Morosco, mgr.)—Hudson, New York, indef.
"Cohan Revue of 1916"—Astor, New York, indef.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.
Drew, John (Chas. Frohman, Inc., mgrs.)—Birmingham, Ala., 16, Memphis, Tenn., 17-19, Springfield, Mo., 21, Joplin 22, Parsons, Kan., 23, Kansas City, Mo., 24-26.
"Daddy Long Legs"—Omaha 14-17.
Elting, Julian (A. H. Woods, mgr.)—Columbus, O., 14-16, Springfield 17, Dayton 18, 19, Detroit, Mich., 21-26.
"Eternal Magdalene, The" (Julia Arthur) (Selwyn & Co., mgrs.)—Plymouth, Boston, 14-19.
"Eternal Magdalene, The" (Florence Roberts) (Selwyn & Co., mgrs.)—Cleveland 14-19, St. Louis 20-26.
"Eternal Magdalene, The" (Clara Joel) (Selwyn & Co., mgrs.)—Roanoke, Va., 16, Winston-Salem, N. C., 17, Greensboro 18, Charlotte 19, Columbia, S. C., 21, 22, Augusta, Ga., 23, 24, Charleston, S. C., 25, 26.
"Everywoman" (Henry W. Savage, mgr.)—Dallas, Tex., 16-19, Ft. Worth 21, 22, Mexia 23, Waco 24, 25, Temple 26.
"Experience" (Wm. Elliott, mgr.)—Springfield, Mass., 21-26.
Fiske, Mrs. (Corey, Williams, Riter, Inc., mgrs.)—Gaiety, New York, indef.
Ferguson Elsie (Chas. Frohman, Inc., mgrs.)—New Amsterdam, New York, indef.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Columbus, O., 16, Lima 17, Toledo 18, 19, So. Bend, Ind., 21, Grand Rapids, Mich., 22, 23, Kalamazoo 24, Jackson 25, Ann Arbor 26.
Forbes-Robertson—Topeka, Kan., 16, Wichita 17, Okla. City, Okla., 18, 19, Tulsa 21, Muskogee 22, Little Rock, Ark., 23, Hot Springs 24, Memphis Tenn., 25, 26.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.
"Fear Market, The" (Mooser & Fiske, mgrs.)—Booth, New York, indef.
"Follies of 1915" (F. Ziegfeld, mgr.)—Indianapolis 14-19, Grand, Cincinnati, 21-26.
"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—Downey, Ida., 16, Preston 17, Logan, U., 18, Brigham 19, Tooele 21, Provo 22, Lehi 23, Richfield 24, Salina 25, Mt. Pleasant 26.
"Freckles," Southern Co. (Broadway Amuse. Co., mgrs.)—Big Srings, Tex., 16, Colorado 17, Winters 18, Haskell 19, Hamlin 21, Snyder 22, Strawn 24, Thurber 25, Jacksboro 26.
"Freckles," Co. B (Darrell H. Lyan, mgr.)—Griffin, Ga., 16, Newman 17, Carrollton 18, Rockmart 19, Carterville 21, Athens 23, Anderson, S. C., 24, Piedmont 25.
Gillette, Wm. (Chas. Frohman, Inc., mgrs.)—Detroit 14-19, Syracuse, N. Y., 21, Rochester 22, 23, Pittsfield, Mass., 24, Hartford, Conn., 25, 26.
"Girl Without a Chance" (Robert Sherman, mgr.)—Princess, St. Louis, 13-19.
Hilliard, Robert (Wm. M. Gray, mgr.)—Maxine Elliott's, New York, indef.
Hajos, Mizzi (Henry W. Savage, mgr.)—Colonial, Boston, 14-26.
Hodge, Wm.—Majestic, Boston, 14-19.
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"Hit-the-Trail Holiday" (Cohan & Harris, mgrs.)—Harris, New York, indef.
"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp., New York, indef.
"Hobson's Choice" (F. Ray Comstock, mgr.)—Comedy, New York, indef.
"His Majesty Bunker Bean"—Cort, Chicago, indef.
"Hello, People"—Cleveland 14-19.
"Heart of Wetona" (Frohman-Belasco, mgrs.)—Buffalo, N. Y., 14-19, Academy, Baltimore, 21-26.
"Henpecked Henry," Northern Co. (Halton Powell Inc., mgrs.)—Sturgis, Mich., 16, Colon 17, Bronson 18, Coldwater 19, Marshall 20, Vicksburg 21, Homer 22, Hudson 23, Morenci 24, Tecumseh 25, Adrian 26.
"Henpecked Henry," Southern Co. (Halton Powell, Inc., mgrs.)—Hannibal, Mo., 13-16, Ft. Madison, Ia., 17-19, Burlington 20-23, Bloomington, Ill., 24-26.
"Henpecked Henry," Western Co. (Halton Powell, Inc., mgrs.)—Newton, Ia., 16, Marion 17, Wyoming 18, Norway 19, Cedar Rapids 20, Vinton 21, Coggan 22, Arlington 23, Waucoma 24, Sumner 25, New Hampton 26.
"Human Soul, The" (J. A. Schwenk, mgr.)—Lincoln, Neb., 17-19, Minneapolis, Minn., 21-26.
Irwin, May—St. Paul 24-26.
Illington, Margaret (Selwyn & Co., mgrs.)—San Antonio, Tex., 16, 17, Houston 18, 19, Galveston 21, Beaumont 22, Shreveport, La., 23, Texarkana, Ark., 24, Hot Springs 25, Little Rock 26.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Wimur, Boston, indef.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Newark, N. J., 14-19.
"In Old Kentucky" (Philip H. Niven, mgr.)—Manhattan, New York, 14, indef.
"Just a Woman" (The Shuberts, mgrs.)—Forty-eighth Street, New York, indef.
"Katinka"—(Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, indef.
"Kick In" (A. H. Woods, mgr.)—Grand, Cincinnati, 14-19, Hamilton 20, Cleveland 21-26.
Lauder, Harry (Wm. Morris, mgr.)—Lyric, Phila., 14-19, Pittsburgh 21-26.
"Lilac Domino, The"—Majestic, Bkln., 14-19, Newark, N. J., 21-26.
"Law of the Land"—Walnut, Phila., 14-19, Newark, N. J., 21-26.
"Little Girl in a Big City" (Shutter & Montgomery, mgr.)—Akron, O., 14-16.
"Little Miss Susan" (Alton & Estherman, mgrs.)—Cairo, Ky., 24, Henderson 25, Evansville 26.
Metropolitan Opera Co.—Metropolitan, New York, indef.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Illinois, Chicago, indef.
Maude, Cyril—Nixon, Pittsburgh, 14-19.
McCabe, James L. (Halton Powell, Inc., mgrs.)—Princeton, Mo., 16, Bloomfield, Ia., 17, Humeston 18, Osceola 19, Creston 20, Clearfield 21, Bedford 22, Lenox 23, Clarinda 24, Shenandoah 25, Corning 26.
"Melody of Youth" (Hackett & Tyler, mgrs.)—Fulton, New York, 16, indef.
"Masked Model, The"—Academy, Baltimore, 14-19.
"My Home Town Girl" (Perry J. Kelly, mgr.)—Sedalia, Mo., 16, Columbia 17, Jefferson City 18, Alton, Ill., 19.
"Me, Him and I" (Hurtig & Seamon, mgrs.)—Buffalo, N. Y., 14-19, Lyceum, Pittsburgh, 21-26.
"Million Dollar Doll" (Harvey D. Orr, mgr.)—Seneca Falls, N. Y., 16, Fulton 17, Oneida 18, Sodus 19, Oswego 21, Ithaca 22, Owego 23, Sayre, Pa., 24, Susquehanna 25, Norwich, N. Y., 26.
"Making Good" (Roberts, Worth & MacCullough, mgrs.)—Imperial, Chicago, 13-19, Princess, St. Louis, 20-26.
"Mutt & Jeff in College" (Gus Hill, mgr.)—San Francisco 13-19.
"Nobody Home" (F. Ray Comstock, mgr.)—New Orleans 20-26.
"New Henrietta, The"—Bronx O. H., New York, 21-26.
O'Hara, Fiske—Standard, New York, 14-19, Ford's, Baltimore, 21-26.
"Ohio Lady, The"—Blackstone, Chicago, indef.
"On Trial" (Cohan & Harris, mgrs.)—National, Washington, 14-19, Nixon, Pittsburgh, 21-26.
"On Trial" (Cohan & Harris, mgrs.)—New Orleans 13-19.
"Only Girl, The" (Joe Weber, mgr.)—Newark, N. J., 14-19, Lyric, Phila., 21-26.
"Only Girl" (Joe Weber, mgr.)—San Francisco 14-19.
Post, Guy Bates—Cleveland 14-19.
"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Lyric, New York, indef.
"Princess Pat, The" (John Cort, mgr.)—Belasco, Washington, 14-19, Majestic, Bkln., 21-26.
"Princess Pat, The" (John Cort, mgr.)—Albany, N. Y., 22.
"Pollyanna" (Klaw & Erlanger, mgrs.)—Broad, Phila., 14-19.
"Passing Show of 1915"—Shubert, Boston, 14-19.
"Pair of Silk Stockings" (Winthrop Ames & Shuberts, mgrs.)—Princess, Chicago, indef.
"Princess Tra-la-la"—New Haven, Conn., 22, 23.
"Pair of Sixes, A," Special Co. (H. H. Frazee, mgr.)—Ellsworth, Kan., 16, Salina 17, Concordia 18, Clay Center 19, Kansas City, Mo., 20-26.
"Pair of Sixes, A," Co. A (H. H. Frazee, mgr.)—Lyceum, Pittsburgh, Pa., 14-19, Phila., 21-26.
"Pair of Sixes, A," Co. B (H. H. Frazee, mgr.)—Montreal, Can., 14-19.
"Pair of Sixes, A," Co. D (H. H. Frazee, mgr.)—Independence, Ia., 16, Anamosa 17, Clinton 18, Dixon 20, Mineral Pt., Wis. 22, Richland Center 23, Beaver Falls 24, Watertown 25, Janesville 26.
"Potash & Perlmutter," Eastern Co. (A. H. Woods, mgr.)—Kansas City, Mo., 13-19, Omaha, Neb., 20-23, Decorah, Ia., 25.
"Potash & Perlmutter," Western Co. (A. H. Woods, mgr.)—Morgantown, W. Va., 16, Greenburg, Pa., 17, Easton 18, Allentown 19, Cumberland, Md., 21, Harrisburg, Pa., 22, Reading 23, Shamokin 24, Hazelton 25, Wilkes-Barre 26.
"Peck's Bad Boy" (Lew Herman, mgr.)—Corbin, Ky., 16, 17, La Follette, Tenn., 18, 19, Athens 21, Carrollton, Ga., 22, Gadsden, Ala., 23, Talladega 24, Tuscaloosa 25, Meridian, Miss., 26.
"Quinneys'" (Frederick Harrison, mgr.)—Detroit 14-19.
Ring, Blanche (A. H. Woods, mgr.)—Lyric, Cincinnati, 13-19, Cohan's, Chicago, 20, indef.
Robson, May—St. Paul 20-23.
Rae, John G.—Plainville, Kan., 16, Lincoln 19, Salina 21.
"Robinson Crusoe Jr"—Winter Garden, New York, 17, indef.
"Ruggles of Red Gap"—Chicago, Chicago, indef.
"Rolling Stones" (Selwyn & Co., mgrs.)—Park Sq., Boston, indef.
"Robin Hood" (De Koven Opera Co.)—Anaconda, Mont., 16, Sandpoint, Ida., 17, Spokane, Wash., 18, 19, Walla Walla 20, Pendleton, Ore., 21, Baker 22, Weiser 23, Boise 24, 25, Mountain Home 26.
Skinner, Otis (Chas. Frohman, Inc., mgrs.)—Cohan's, New York, 14-26.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgrs.)—Liberty, New York, indef.
Sothern, E. H.—Adelphi, Phila., 14-19.
Starr, Frances (David Belasco, mgr.)—Shubert, Bkln., 14-19.
Scala Grand Opera Co.—Oakland, Cal., 14-19.
"Stop! Look! Listen!" with Gaby Deslys (Chas. Dillingham, mgr.)—Globe, New York, indef.
"So Long, Letty" (Oliver Morosco, mgr.)—Olympic, Chicago, indef.
"Sari" (Henry W. Savage, mgr.)—Tuscaloosa, Ala., 16, Birmingham 17, Nashville, Tenn., 18, 19, Jackson 21, Memphis 22, 23, Greenville, Miss., 24, Jackson 25, Vicksburg 26.
"Some Baby" (Henry B. Harris' Estate, mgr.)—Cleveland 14-19.
"See America First"—Albany, N. Y., 24-26.
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Lostant, Ill., 16, Fairbury 17, Lexington 18, Homer 21, Roseville 22, Oxford, Ind., 23, Fowler 24, Monticello 25, Rennssalaer 26.
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Marshall, N. Dak., 16, Tracy 17, Lake Benson 18, Esteline, S. Dak., 19, Castlewood 21, Ashton 22, Ellendale, N. Dak., 23, Lisbon 24, Oaks 25, Ledgerwood 26.
"Seven Keys to Baldpate"—Victoria, Chicago, 13-19.
"Soldier of Japan, A" (Oscar Graham, mgr.)—Groveton, Tex., 16, Lufkin 17, San Augustine 18, Bronson 19, Garrison 21, Lufkin 22, Livingston 23, Groveton 24, Trinity 25, 26.
Tanguay, Eva—Bronx O. H., New York, 14-19, Standard, New York, 21-26.
Tellegen, Lou—Hartford, Conn., 16.
Thurston (Jack Jones, mgr.)—Youngstown, O., 14-19, Baltimore, Md., 21-26.
"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.
"Treasure Island"—Alvin, Pittsburgh, 14-19.
"Town Topics"—Lyric, Cincinnati, 20-26.
"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Garrick, Phila., 14-19.
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Kansas City, Mo., 14-19, St. Louis 20-26.
"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Los Angeles 14-26.
"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Helena, Ark., 16, Greenville, Miss., 17, Natchez 18, Jackson 19, Memphis, Tenn., 20, 21, Nashville 22, 23, Chattanooga 24, Birmingham, Ala., 25, 26.
"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Findlay, O., 16, Lima 17, Ft. Wayne, Ind., 18, 19, Logansport 21, Frankfort 22, Elwood 23, Crawfordsville 24, Mattoon, Ill., 25, Urbana 26.
"Trail of the Lonesome Pine" (Gaskell & MacVitty, mgrs.)—Duquoin, Ill., 16, Herrin 17, Benton 18, Vincennes, Ind., 19, Paris, Ill., 21, Paxton 22, Kankakee 23, Fairbury 24, Lafayette, Ind., 25, Muncie 26.
"This Is the Life" (Halton Powell, Inc., mgr.)—Mankato, Kan., 16, Superior, Neb., 17, Alma 18, Norton, Kan., 19, Phillipsburg 21, McCook, Neb., 22, Holdrege 23, Hildreth 24, Edgar 25, Kearney 26.
"Unchastened Woman, The" (Oliver Morosco mgr.)—Thirty-ninth Street, New York, indef.
"Under Fire" (Selwyn & Co., mgrs.)—New Haven, Conn., 15-19, Portland, Me., 21-26.
"Under Cover" (Rowland & Clifford, Inc., mgrs.)—Princess, St. Louis, 13-19.
"Uncle Tom's Cabin," Kibble's (A. T. Ackerman, mgr.)—Lima, O., 16, Findlay 17, Sandusky 18, Canton 19, Akron 21, Youngstown 22, New Castle, Pa., 23, Butler 24, Johnstown 25, Altoona 26.
"Uncle Tom's Cabin," Stetson's (J. W. Brownlee, mgr.)—Keene, N. H., 19, Nashua 21, Auburn, N. Y., 26.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, indef.
Washington Sq. Players—Bandbox, New York, indef.
Warfield, David—Powers', Chicago, indef.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—Pt. Huron, Mich., 21, Saginaw 22, Lansing 23, Charlotte 24, Kalamazoo 25, So. Bend, Ind., 26.
"Weavers, The" (Modern Stage Co., mgrs.)—Garden, New York, indef.
"World of Pleasure, A" (The Shuberts, mgrs.)—Buffalo, N. Y., 14-19.
"When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—Washington, Ia., 16, Davenport 17, Galesburg, Ill., 18, Joliet 19, Kankakee 20, Lafayette, Ind., 21, Logansport 22, Wabash 23 Huntington 24, Defiance, O., 25, Lima 26.
"Winning of Barbara Worth" (Lambert & Yeomans, mgrs.)—Paxton, Ill., 16, Lincoln 17, Bloomington 18, Ottawa 19, Kankakee 20, Valparaiso, Ind., 22, Richmond 26.
"Yellow Jacket" (Mr. & Mrs. Coburn)—Lincoln, Neb., 16, Sioux City, Ia., 17-19, Aberdeen, S. Dak., 21, Elendale, N. Dak., 22, Jamestown 23, Valley City 24, Fargo 25, Grand Forks 26.
"Young America" (Cohan & Harris, mgrs.)—Cohan's, Chicago, 14-19.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.
Sousa's Band—Hipp., New York, indef.
Tinker's Orchestra & Concert Co.—N. Woodstock, N. H., 16, Ashland 17, Franklin 18, Rochester 19, Farmington 21, Dover 22, Contoocook 23, Windsor, Vt., 24, Northampton, Mass., 25, Adams 26.

BURLESQUE SHOWS.

(See Burlesque Page.)

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Jefferson, Me., 14-19, Damariscotta Mills 21-26.
Ka Dell Kritchfield Vaud. Show (J. S. Kritchfield, mgr.)—Bay St. Louis, Miss., 14-19.
Lucy, Thos. Elmore—Lancaster, O., 16, Ashville 17, Derby 18, Galloway 19, Georgesville 21, Lilly Chapel 22, Lafayette 23, London 24, Catawba 25, Enon 26.
Laurant Co.—Kingston, O., 16, Peekskill 17, Montclair, N. J., 18, Garden City 19, Newport, Me.,

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21, Augusta 22, Lewiston 23, No. Adams, Mass., 25.
McGinley, Bob & Eva—Oakland, Cal., indef.
Powers (Frank J. Powers, mgr.)—Montgomery, Ala., 14-19, Savannah, Ga., 21-26.
Smith, Mysterious—Gilman, Ia., 16, New Sharon 17, Delia 18, Martinsburg 19, Wayland 21, Stockport 23, Hillsboro 24, Russell 25, Murray 26.

COMPANIES IN TABLOID PLAYS.

Cabaret Girls—Evansville, Ind., 17-19.
Dwight, Albert, Players (Bert Klaus, mgr.)—Variety, Pittsburgh, indef.
Enterprise Stock (Norman Hillyard, mgr.) — Chicago, indef.
Empire Girls (Fred Siddon, mgr.)—Susquehanna, Pa., 14-19, Sayre 21-26.
Loring Musical Revue—New Bedford, Mass., 14-20, Fall River 21-March 12.
"Night Clerk"—Rockford, Ill., 17-19.
Osman's, Billy, M. C. Co. (Thomas McCracken, mgr.)—Weston, W. Va., 21-26.
Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.
Sub-Marine Girls (Mersereau Bros., mgrs.) — Washington, Pa., 17-19.
"September Morn" (Rowland & Clifford, Inc., mgrs.)—Waterloo, Ia., 17-19.
"Six Wives"—Waukegan, Ind., 17-19.
Tabarin Girls (Dave Newman, mgr.) — Birmingham, Ala., 14-20.
"This Way, Ladies" (Halton Powell, Inc., mgr.)—Danville, Ill., 17-20, Bloomington 21-23, Davenport, Ia., 24-26.

MINSTRELS.

De Rue Bros.—Corry, Pa., 16, Cambridge Springs 17, Meadville 18, Oil City 19, Franklin 21, Greenfield 22, New Castle 23, Rochester 24, Salineville, O., 25, Malvern 26.
Field's, Al. G.—Fredrick, Md., 16, Hagerstown 17, Winchester, Va., 18, Staunton 19, Roanoke 21, Danville 22, Durham, N. C., 23, Raleigh 24.
O'Brien's, Neil (O. F. Hodge, mgr.) — Danbury, Conn., 16, Norwalk 17, Norwich 18, New London 19, Webster, Mass., 21, New Bedford 22, Haverhill 23, Concord, N. H., 24, Portsmouth 25, Dover 26.
Powell's, Tom (Lew Briggs, mgr.)—Kansas City, Mo., 14-19, Bellville, Ill., 20, Quincy 21, Kankakee 26.
Richards & Pringle's (Holland & Filkins, mgrs.)—Mexia, Tex., 16, Waco 17, Temple 18, Austin 19, San Antonio 20, 21, Pearsal 22, Laredo 23, Alice 24, Kingsville 25, San Benito 26.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.
Auditorium Stock—Kansas City, Mo., indef.
Avenue Players—Detroit, indef
Arvine, George, Stock—American, Phila., indef.
Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
Broadway Players—Ogden, U., indef.
Bainbridge Players—Minneapolis, indef.
Bryant, Marguerite, Stock—McKeesport, Pa., indef.
Parrett Players (J. R. Barrett, mgr.)—Springfield, O., indef.
Broadway Stock (H. A. Sullivan, mgr.)—Camden, N. J., indef.
Brownell-Stork Stock—Newark, N. J., indef.
Burnison, Clayton, Players—Dixie, Manayunk, Phila., indef.
Bush, Anita, Players—Lafayette, New York, indef.
Broadway Quality Stock—Rochester, N. Y., indef.
Brooks Stock—Richland Center, Wis., 17-19.
Craig Stock—Castle Sq., Boston, indef.
Champlain, Chas. K.—Norwich, N. Y., 13-19.
Carroll Comedy Co. (Ion Carroll, mgr.)—Barnesville, O., 14-26.
Columbia Stock—Westminster, Md., 14-19.
Denham Stock—Denver, indef.
Dubinsky Bros. Stock—Kansas City, Mo., indef.
Davis Stock—G. O. H., Pittsburgh, indef.
Driscoll, Geo., Players—Montreal, Can., indef.
Dougherty Stock (Jim Dougherty, mgr.) — King City, Mo., 17-19, Bethany 21-23, Lamoni, Ia., 24-26.
Edwards, Mae, Players (Chas. T. Smith, mgr.) — Sydney, Cape Breton, Can., indef.
Emerson Players—Lowell, Mass., indef.
Eckhardt, Oliver, Players—Saskatoon, Sask., Can., indef.
Elsmere Stock—Elsmere, Bronx, N. Y., indef.
Empire Theatre Stock—Empire, Pittsburgh, indef.
Forsberg Players—Lancaster, Pa., indef.
Fisher, Ernest, Stock—St. Paul, indef.
Grace George Stock—Playhouse, New York, indef.
Grand Opera House Players—G. O. H., Bkln., indef.
Grand Stock—Toronto, Can., indef.
German Stock—German, Cincinnati, indef.
Grand Opera House Stock—G. O. H., Syracuse, N. Y., indef.
Glaser, Vaughan, Stock—Cleveland, indef.
Hyperion Players—New Haven Conn., indef.
Hudson Players—Union Hill, N. J., indef.
Horne Stock—Erie, Pa., indef.
Hamilton Stock—Gloversville, N. Y., indef.
Keith Stock—Bronx, New York, indef.
Knickerbocker Stock—Knickerbocker, Phila., indef.
Keyes, Chet, Players—Zanesville, O., indef.
Lytell-Vaughan Stock—San Francisco, indef.
Longacre Stock—Bridgehampton, L. I., N. Y., indef.
Lewiston Players—Lewiston, Me., indef.
Lowe-Adair Stock—Steubenville, O., indef.
Lindon, Grace, Stock (Chas. A. Cassimus, mgr.)—Montgomery, Ala., indef.
Le Roy Stock — Republic, O., 14-19, Bloomville 21-26.
Little Playhouse Stock—Mt. Vernon, N. Y., indef
Morosco Stock—Los Angeles, indef.
Malloy-Corinne Players—Toronto, Can., indef.
Mozart Players—Elmira, N. Y., indef.
McWatters, Webb & Co.—Terre Haute, Ind., indef.
Melville's Comedians—Little Rock, Ark., indef.
Murphy, Eugene J., Stock—Augusta, Ga., until April 15.
Machan's Associate Players (A. R. A. Barrett, mgr.)—Ingersoll, Ont., Can., 14-19, St. Thomas 21-26.
Maxwell Stock (C. M. Maxwell, mgr.)—Davis, W. Va., 14-19, Elkins 21-26.
Maxwell Players (C. M. Maxwell, mgr.)—Brazil, Ind., 14-19, Bedford City 21-26.
Myrkle-Harder Players—Burlington, Vt., 14-19.
North Bros.' Stock—Omaha, Neb., indef.
Northampton Players—Northampton, Mass., indef.
Nestell Players—Hutchinson, Kan., indef.
National Stock—National, Chicago, 14, indef.
Nutt's Comedy Players—Crowley, La., 14-19.
Oliver Players (Otis Oliver, mgr.)—Richmond, Ind., indef.
Oliver Players (Ed. Williams, mgr.) — Topeka, Kan., indef.
Orpheum Players (Nathan Appell, mgr.)—Reading, Pa., indef.
Poli Players—Poli's, Washington, indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Hartford, Conn., indef.
Park Theatre Stock Co.—St. Louis, indef.
Palace Players—Manchester, N. H., indef.
Pabst Stock—Pabst, Milwaukee, indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Richardson Stock—Gibson, Neb., 14-19.
Payton, Jos. W., Stock—Shamokin, Pa., 15-19.
Robbins, Clint & Bessie, Stock (Clint A. Robbins, mgr.)—Rapid City, S. Dak., 14-19, Hot Springs 21-26.
Rogers, Harry, M. C. Co.—Hickory, N. C., 14-19, Asheville 21-26.
Shubert Stock—Milwaukee, indef.
Sherman Stock—Racine, Wis., indef.
Sherman Stock—Aurora Ill. (first half), Elgin (last half), indef.
Strand Theatre Stock—Cedar Rapids, Ia., indef.
Shenandoah Stock—Shenandoah, St. Louis, indef.
Strand-Arcade Stock—Toledo, O., indef.
Sherman & Usher Stock—Moose Jaw, Can., indef.
Taylor Players (Wallace Amuse. Co., mgrs.)—Oswego, N. Y., indef.
Turner, Clara, Stock—New London, Conn., indef.
Union Hill Players—Union Hill, N. J., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Wallace, Chester, Players—Oak Park, Ill., indef.
Whitney, Lou, Players—Anderson, Ind., indef
Wigwam Stock—San Francisco, indef.
Wight Theatre Co. (Hilliard Wight, mgr.)—Panora, Ia., 14-19, Stuart 21-26.
Wesselman-Wood Stock (Billy Young, mgr.) — Primrose, Neb., 17-19, Monroe 21-23, Platte Center 24-26.
Yonkers Stock Players—Yonkers, N. Y., indef.
Young-Adams Stock—St. John, Can., indef.

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SPRINGFIELD, ILL.
Majestic.
First Half
The Lampinis
Leroy & Mabel Hartt
Song & Dance Revue
John Geiger
"When We Grow Up"
Last Half
"All Girl Revue"
Mabel Harper

SO. BEND, IND.
Orpheum.
First Half
"Around the Town"
Last Half
"The Flirting Widow"
Ward & Faye
(Three to fill)

SIOUX CITY, IA.
Orpheum.
First Half
Leonardi
Hufford & Chain
Leon Sisters
Lillian Kingsbury & Co.
(One to fill)
Last Half
Lua & Analeka
The Cansinos
Dolan & Lenharr
Three Leightons
Laurie Ordway

TERRE HAUTE.
New Hippodrome.
Merle's Cockatoos
Baron Lightner
"The Earl & the Girls"
Dunbar & Turner
The Vanderkoors

WALLA WALLA.
Liberty.
First Half
Ruth Page
"I Died"
Taylor & Howard
Mabel Fonda Trio
Last Half
Lyric Four
Musical Fredericks
Gladys Arnold
Annie Abbott & Co.

WINNIPEG, CAN.
Strand.
(Full week)
Three Lilliputs
Gertrude Folsom & Co.
Milt Wood
Four Kasting Kays

WATERLOO, IA.
Majestic.
First Half
Bella Italia Troupe
Thos. Potter Dunne
El Rey Sisters
Laurie Ordway
(One to fill)
Last Half
Vernie Kaufman
Ben Smith
"The Debutantes"
Bixley & Lerner
Everest's Monks

INTERSTATE CIRCUIT

AUSTIN, TEX.
Majestic.
Novelty Clintons
Evelyn Cunningham
Carson & Willard
Marx Brothers
Bison City Four
Gaudsmidts

DALLAS.
Majestic.
Gusmani Trio
Fagg & White
Reine Davies
Three Chums
"Telephone Tangle"
Joe Whitehead
Dan Sherman & Co.

DALLAS, TEX.
Jefferson.
First Half
Charley Fatty & Mabel
Edyth & Eddie Adair
Mason & Murray
Last Half
Amoros & Mulvey
Arthur Rigby
Five Musical Gormans

FT. WORTH, TEX.
Majestic.
Clown Seal
Elsie Faye Trio
Harry Holman & Co.
Mme. Donald-Ayer
Emma Carus
Rooney & Bent
Dudley Trio

HOUSTON, TEX.
Majestic.
Rex's Comedy Circus
Hans Hanke
Sumiko
Gerard & Clark
Genevieve Cliff & Co.
Lew Dockstader
Orville Stamm

LITTLE ROCK, ARK.
Majestic.
First Half
Rouble Sims
Santucci Trio
"Redheads"
Santos & Hayes
Three Emersons
Last Half
Novelty Clintons
Evelyn Cunningham
Bison City Four
Marx Brothers

OKLA. CITY, OKLA.
Lyric.
First Half
Amoros & Mulvey
Hawley & Hawley
Musical Gormans
Arthur Rigby
Two Franks
Last Half
Garcinetti Bros.
Parisian Trio
Broughton & Turner
National City Four
Beatrice Sweeny & Co.

SAN ANTONIO, TEX.
Majestic.
Hooper & Cook
Williams & Segal
Dunbar's Singers
Harry B. Lester
Al & Fannie Steedman
Imhof, Conn & Coreene
Han Ping Chien Co.

ST. JOSEPH, MO.
Crystal.
First Half
Milton Schuster Co. (Tab.)
Last Half
Rajork Bros.
Dick Ferguson
Burke & Burke
Fay, Two Coleys & Fay
Geo. Brown & Co.

SHREVEPORT, LA.
Majestic.
First half
McGowan & Gordon
Noodles & Pat Fagan
Harry Jolson
Kremka Bros.
Last Half
Edyth & Eddie Adair
Mason & Murray
Carson & Willard
The Gaudsmidts

TULSA, OKLA.
Empress.
(Splits with Wichita)
First Half
Garcinetti Bros.
Parisian Trio
Broughton & Turner
National City Four
Beatrice Sweeney
Last Half
Joe Kennedy
Wilson & Lenore
Claudius & Scarlet
Roach & McCurdy
Karl Emmy's Pets

TOPEKA, KAN.
Novelty.
First Half
Cole & Wood
Turpins
Murray K. Hill
Schovani Troupe
Last Half
O'Mearas
Devine & Williams
Three Ameres

WICHITA, KAN.
Princess.
(Splits with Tulsa)
First Half
Joe Kennedy
Wilson & Lenore
Claudius & Scarlet
Karl Emmy's Pets
Raoch & McCurdy
Last Half
Bill Dooley
Cole & Wood
Turpins
Murray K Hill
Schovani Troupe

MICHIGAN CIRCUIT
(Butterfield-U. B. O.)

ANN ARBOR.
Majestic.
(Splits with Jackson)
Last Half
Boris Fridkin Troupe
Three Vagrants
Lelia Shaw & Co.
Four Volunteers
Fink's Mules

BAY CITY.
Bijou.
Woolfolk La Salle
M. C. Co. (all week)

BATTLE CREEK.
Bijou.
(Splits with Kalamazoo)
First Half
Trevitt's Dogs
Dunn & Dean
Countess Van Dorman
Brooks & Bowen
Hanlon Bros.
Last Half
Nancy Boyer Co.

JACKSON.
Bijou.
(Feb. 20, only.)
Hanlon, Dean & Hanlon
Genia Raie
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Barto & Clark
"The New Leader"

LANSING.
Bijou.
(Splits with Saginaw)
First Half
Five Musical MacLarens
Sullivan & Mason
Granville & Mack
Hardeen
(One to fill)
Last Half
"Prince of To-Night" (Tab.)

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Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) Geo. Arliss "Paganini" Feb. 14-19; Fiske O'Hara, in "Kilkenny," 21-26.

ACADEMY (Harry Henkle, mgr.)—"The Masked Model" 14-19, "The Heart of Wetona" 21-26.

AUDITORIUM (E. R. Renton, mgr.)—"Seven Days" 14-19, "Seven Sisters" 21-26.

MARYLAND (Fred Shamberger, mgr.)—Bill 14-19: Mrs. Langtry and company, Ruby Norton and Sammy Lee, Big City Four, Kirk and Fogarty, Harry Lester Mason, Telford and company, Pederson Bros., Dale and Boyle, and Gray and Sommerville.

GARDEN (Geo. Schneider, mgr.)—Bill 14-19: Russian Balalaika Orchestra, Eugenie La Blanc, Ward, Bell and Ward, King and Rose, Four Haley Sisters, Jack Marley, Gillespie and Lockart, and "The Rainbow Girl."

VICTORIA—Bill 14-19: Norris' baboons, Scott and Wilson, Jones and Ashley, Muller and Muller, Deoms and Deoms, and Alabama Minstrels.

HIPPODROME (Harry Wood, mgr.)—Bill 14-19: Edward Abeles, "He, She and Him," Nelson, Mysterious Burglar, Vera De Bassini, Fenton and Green, Five Martells, Reese and Basse, and Oscar Lorraine.

PALACE (Wm. Ballauf, mgr.)—Rose Sydell's London Belles 14-19; Fred Irwin's Majestics 21-26.

GAYETY (J. C. Southerland, mgr.)—Military Maids 14-19; Parisian Flirts 21-26.

Jersey City, N. J.—Keith's (W. B. Garyn, mgr.) bill Feb. 14-16: Arthur Dunn, Helen Page and company, Hoban Trio, Three Du For Boys, and Colonial Montrose Troupe. Bill 17-19: Ronair, Ward and Faron, Richard Ordynskis, the Kittens Caprice, and Lander Bros.

ACADEMY (Cary McAdow, mgr.)—Auto Girls 14-19. The Review of 1916 21-26.

Hoboken, N. J.—Empire (A. M. Bruggeman, mgr.) Manchester's Burlesquers, with Mollie Williams, 14-19. Hastings' Big Show 21-26.

LYRIC (G. S. Riggs, mgr.)—Bill 14-16: "The Yellow Peril," Fiddler and Shelton, Jungman Family, Vina Bailey, and Hart and Morley. Bill 17-19: Chas. Leonard Fletcher, Murphy and Lachmar, Florence Timponi, Manning and Hughes, and "Springtime."

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RUTHERFORD SHOWS, under the direction of the Pollaks, and the Great Arena Shows, under the guidance of Harry Dunkle, are preparing, and expect to get started the last of April.

WITH the Arena Shows this season will be "The Egypt Show," under the management of George Harkins and Frank Knorr, with Princess Ruth and four girls. Harkins will also have the electric eyed doll and bears, cigarette shooting gallery, glass spindle. He will be accompanied by Dave Edwards, Carl Northhart and Mrs. Harkins. Dave Little and wife may also go along. The show will open in April in Pittsburgh, Pa.

AT THE annual meet of the Coney Island Park Co., Cincinnati, O., Charles G. Brooks was re-elected president, and A. F. Maish, secretary and treasurer.

FREDIE BECQUE reopened his picture house at New City, N. Y., Feb. 11.

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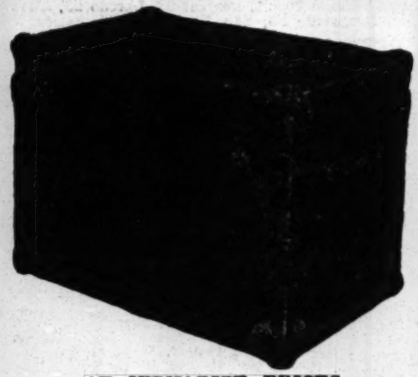
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AMERICAN.

(CHAS. POTSDAM, MGR.)

Monday afternoon, Feb. 14 the attendance was very large. The show on paper looked good, but did not play well. Three man and woman acts in one and all seemed alike. First honors were carried by Rockwell and Wood, second going to Wm. O'Clare & Co.

Pucella Bros. opened the show with singing and dancing; dancing sending them over. They have a good routine. For the closing number, "Sing Sing Boys," where the feet of both boys are shackled. They danced in splendid unison. They should have taken a bow, which they failed to do, owing to having slipped near finish.

Gordon and Posty (man and woman), in one. Man is a hard worker and good comedian, the woman a weak foil. He pulled a nifty about trousers, a little blue. An effeminate number, "General Nuisance," went over. The going was hard, but they took two bows.

Prevost and Brown (two men), a corking good acrobatic. The trampoline work stands out and the comedian in act does not overdo the comedy. The full twisting front and back somersaults got a big hand. They were rewarded with two bows.

Largee and Snee (man and woman), in one, in their pleasing act, talk a little and sing. Their numbers are laid out well. Their opening double, "Call Me at Half Past Eight," started them. The woman's comedy number, "Safety First," went over. The man's single, "Daughter of Mother Machree," was well liked. Their closing double, "Disposition," brought them back for two bows.

Wm. O'Clare and Girls (man and four women) take full stage, with Irish village setting. The combination certainly can put a number over, and are not tiresome. There is enough talk for a filler. Their routine of songs was sure fire. For the opening number, "Molly, Dear," O'Clare, at melodeon, sang the verse and played, the girls in chorus added nice harmony. His yodling number got a hand. A comedy number was well liked, and a solo by the soprano, "Sweetheart, Say You Love Me, too," was well liked.

For "Orange Blossom Time in Loveland" they had to sing an extra chorus. It received a big hand. They closed with a "Toast to Ireland," for three curtains.

Donnolly and Dorothy (man and woman), a good combination, do not overdo. The man's single comedy song was good. The woman sang "Araby." A piece of business which got a big hand and a laugh was the lower part of their drop in silhouetted. The man does a dance in front of audience, and his partner is in back in man's attire, making a man's shadow. At the finish she wore a neat gown. Their burlesque on the Castles got two bows.

Beatrice Morgan and company (man and woman), in a dramatic sketch, seemed a little too quiet. The finish is not new. Baby shoes reconcile husband and wife. Miss Morgan took three curtains.

Rockwell and Wood (two men), who have been reviewed before in these columns, walked away with the show. Thy got the audience from the start and kept them laughing, taking four bows.

Kennedy and Kennedy (two men), comedy acrobatic act, straight and clown, did some good acrobatic work, and their finish trick, with the falling with tables four high, got them a bow. *Sam.*

RED CROSS BENEFIT AT GRAND OPERA HOUSE.

Under the auspices of the Italian General Committee, the Eighth Avenue opera house is running a vaudeville show this week for the benefit of the Italian Red Cross Society. The performance consists of five acts, the feature being Aldo, an Italian protean artist, who is quite a favorite with his countrymen, as evidenced by the many bravos.

The program carries the information that the vaudeville company is European, but doubtless this is an error of judgment on the part of the management or the printer.

With the two dollar maximum price prevailing Monday night, the down stairs portion of the theatre looked bleak and barren.

An antiquated Keystone comedy reel opened the show, followed by Charles Prelle's company of canines. While there are no difficult tricks attempted by the animals, Prelle has succeeded in creating a pleasant spectacle by his method of dressing and harnessing the dogs.

The billing of Dottie King as "America's foremost fancy dancer," is misleading, though in justice to Dottie it must be said that she dances on her toes and makes a stunning appearance, changing thrice to startling and nifty frocks.

The Rosa Rentz Trio, two men and a sturdy blonde lady, contributed ten minutes of acrobatic equilibristic work that pleased and interested. All are conscientious workers, and the platform work in which the female member holds considerable weight by her teeth, is deserving of commendation.

Harry Clark Trio, banjo and singing entertainers, proved the hit of the bill. Clark and the blonde girl display familiarity with their instruments, and the dark girl "puts over" the solos in an agreeable manner, but the wig she wears is decidedly out of place. Curls are for children. A young lady not programmed, appeared and sang a soprano solo in Italian, but refused to sing an encore. She bore all the earmarks of a concert singer without the accompanist, though using her own director, who stood in the aisle at the finish of her turn and made most of the occasion by holding confab with some folk to the annoyance of others.

After intermission the star of the evening, in the person of Aldo took possession of the stage and scored a personal triumph with the inhabitants. Being cognizant of a very limited repertoire of Italian words the writer cannot chronicle Aldo's act because he first, last, and all the time spoke in Italian. *Frel.*

COLUMBIA CONCERT.

On Sunday, 13, two good houses enjoyed an entertaining bill.

The Melino Twins, acrobats, opened the show with a pretense of being policemen about to chase a burglar. A funny fall suggests acrobatics, and from then on they show all sorts of Arab tumbling and acrobatics, with comedy trimmings. Imitation of a monkey, a presentation of a wrestling match, and other stunts helped nicely.

Marty Ward and Jim Howell presented their comedy talking act, and singing, with "My Old Home Town in Ireland" making a hit. Their burlesque Irish conversation, Ward's piano playing and comedy ballad and "nut" stuff in general was well liked.

The Hughes Musical Trio opened with the "Song of Songs" as a cornet trio, the lady's playing chiming in nicely. The violin solo, musical bell playing, saxophone and other instrumental selections made up a harmoniously pleasing act.

Paine and Nesbitt, with their flirtation number, got along nicely, introducing some clever repartee. "Say No More About It" is a novelty song, and the dancing served to round out the offering. The lady is an attractive asset.

"The Invasion of Belgium," regarding which the inventor delivered a short introductory lecture, is a mechanical panoramic novelty, showing at first a peaceful Belgian village and surroundings, with people following peaceful pursuits. Then came the flight of an airship and the arrival of the invaders with their munition trains, heavy automobile guns, infantry, ambulances, etc., and finally the battle in the air and on the ground, ending in the destruction of the village. When in proper working order it will, no doubt, be worth seeing as some of the effects are good.

Milo, the tramp mimic, repeated former successes, with his singing and mimicry, following his surprise entrance.

Wilfred Clark and a company of three kept things humming during the life of a sketch, opening with a quarrel of a newly married couple. The wife leaves. The husband's chum arrives and states, that to hide the loss of $500 at poker he has told his wife that he paid $500 for his chum's flat, and that they had come to take possession. The husband agrees and goes out to meet a Flossie, regarding whom he had confided to his chum. The wife returns and is mistaken for Flossie by the chum, who tells her all about the husband. The wife is mistaken for a maid, the other wife for Flossie, by the chum's wife. Finally the wife tells the other one that she is not married to her husband's chum and the visiting couple leave. Mr. Clark worked up the situations in good shape, with the able assistance of his company.

Corcoran and Dingle talked and joked, and when it came to dancing Tom Dingle unlimbered that twelve cylinder kick of his, and with his grotesque dancing scored a big hit. Mr. Corcoran also showed ability at stepping.

The "Hong Kong Mysteries," by a troupe of five made up as Chinese, consisted of standard Chinese tricks, producing people, fowl, bowls of fish and other matters from apparently nowhere. *Mill.*

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) Minneapolis Symphony Orchestra will give one concert Feb. 14. John Drew 18, 19, "Twin Beds" 20, 21, "Sari" 22, 23, Louis Mann 24, Forbes-Robertson 25, 26, Margaret Illington 28, 29.

LYRIC (Benj. M. Stainback, mgr.)—Boston Grand Opera Co. and Pavlowa Ballet Russe 16, 17.

ORPHEUM (Arthur Lane, mgr.)—Bill 14-20: Houdini, Dong Fong Gue and Harry Haw, Mack and Vincent, Ray Samuels, Walter V. Milton and company, Williams and Wolfus, Ben Beyer and company, and travel weekly.

Brooklyn, N. Y.—Montauk (Louis Werba, mgr.) "Birth of a Nation" this week.

MAJESTIC (J. R. Pierce, mgr.)—"The Lilac Domino" this week. "Princess Pat" week of Feb. 21. The Calburn Opera Co. (stock) opens here 28.

TELLER'S SHUBERT (Leo. C. Teller, mgr.)—Frances Starr this week.

ACADEMY OF MUSIC (F. D. Edsall, mgr.)—Concerts, musical entertainments, lectures, etc. Burton Holmes 16, Metropolitan Opera Company 22.

ORPHEUM (F. A. Girard, mgr.)—Bill 14-19: Julian Rose, Ruth Roye, Maurice Burkhart, Vera Sabine and company, Beeman and Anderson, Scott and Keane, Clara Morton, Ethel Whiteside and company, and Moon and Morris.

PROSPECT (Wm. Masaud, mgr.)—Bill 14-19: Dunbar's Darkies, Herbert's dogs, Tower and Darrell, Augusta Glose, Morton and Moore, Miniature Revue, B. Morelle's Sextette, Charles Ahearn Troupe, and Ameta.

BUSHWICK (Benedict Blatt, mgr.)—Bill 14-19: Wm. Morris and company, Carter Bros., Gruber's animals, Belle Baker, the Schmettans, Maryland Singers, and Howard. Kible and Herbert.

GRAND OPERA HOUSE (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "The Ware Case" this week. "Three of Hearts" next week.

EMPIRE (J. H. Curtin, mgr.)—The Tourists this week. Star and Garter Show week of 21.

CASINO (Chas. Daniels, mgr.)—The Golden Crook this week. The Gay New Yorkers week of 21.

FLATBUSH (James T. Dolan, mgr.)—Bill 14-19, Jubilee Week: Whitfield and Ireland company, McDevitt, Kelly & Lucey, Three Steindel Bros., Cantwell and Walker, Fremont Benton and company, Roxy La Rocca, Hudler, Stein and Phillips, Helene Viola, Drawee, Hambo and company, and Hartman and Varady.

GAYETY (Louis Kreig, mgr.)—The Charming Widows this week.

STAR (M. J. Joyce, mgr.)—The Cabaret Girls this week.

Nashville, Tenn.—Vendome (W. A. Sheetz, mgr.) "Sari" Feb. 18, 19.

PRINCESS (Harry Sudekum, mgr.)—Bill 14-16: Leo Beers, "Six Peaches and a Pair," Mr. and Mrs. Allison, and Dan Burk and Girls. For 17-19: Gallagher and Martin, Kenneth Casey, Musical Bras, Bobby Walthour and company, and Tom Juma.

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BRANDEIS (Crawford, Pilley & Zehrung, mgrs.)—"Daddy Long Legs" Feb. 14-16, "Potash and Perlmutter" 20-23, Florence Roberts, in "The Eternal Magdalene," 24-26.

GAYETY (E. L. Johnson, mgr.)—Merry Rounders 13-19.

KRUG (C. C. Cole, mgr.)—North Bros.' Stock Co., in "Tempest and Sunshine," 13-19.

ORPHEUM (Wm. P. Byrne, mgr.)—Bill week of 13, Orpheum Road Show, Eddie Foy and Seven Foys, Nonette, the Leightons, Conrad and Conrad, Fatima, Freeman and Dunham, Leo and Mae Jackson, and Orpheum Weekly.

New Haven, Conn.—Shubert (E. D. Eldredge, mgr.) "Under Fire" Feb. 15-19, "Princess Tra-La-La" 22, 23.

HYPERION (Henry G. Menges, mgr.)—The stock company presents "The Show Shop" 14-19.

POLI'S (Olive C. Edwards, mgr.)—Bill 14-16: The Eight Suffragettes, Anthony and McGuire, Pain and Nesbitt, Loval's dogs, Warmsley and Ashton, and Maglin, Eddy and Roy. Bill 17-19: John Conroy and Models, George Armstrong, Walters and Walters, Arthur Ward, Morrissey and Smith, and Kay, Bush and Robinson.

OLYMPIC (John Curren, mgr.)—Bill 14-16: Fern Bigelow and Meehan, Theo and her Dandies, Jewell and Edwards, Four Debutantes, Paull and Boyne, and Russell and Calhoun.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) "On Trial" week of Feb. 13, to be followed 21 by "Nobody Home."

DAUPHINE (Lew Rose, mgr.)—"He, She and It" and "Caught in the Act" were the burlesques week of 6. Chas. Weller, a new member, scored, as did Martha Pryor, Gertie De Milt, Madge Moore, Wm. H. Ward and John Dalley. Manager Rose has increased his chorus to eighteen.

ORPHEUM (Arthur B. White, mgr.)—Bill week of 14: Billy B. Van and Beaumont Sisters, Erwin and Jane Connelly, Weber, Dolan and Frazer, Lewis and McCarthy, Deline and Williams, Alice Lyndon Doll and company, and Lubowska.

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COL. J. L. DAVIS was in Kansas City recently, scouting three weeks ahead of Milton Schuster's Musical Revue. He reports business very good through Iowa, where the show has been for several weeks. It is now *en route* for the Northwest.

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LADIES' LIST.

Adams, Muriel
Allison, May
Anderson, Hilma
Bennett, Victoria
Bloodgood, Mrs. Lisle
Carleton, Eleanor
Canfield, Margie
Chase, Evelyn
Chauisae, Sylvia
Chestik, Cheven
Esden, Miss
Everett, Fanny
Emerson, Grayce
Fowler, Maybelle
Fontanna, Fredericka
Farlowe, Edna
Franklin Marion
Fisk, Leta
Graham, Mena
Gibney, Sarah
Galloway, Esterbrook, Miss
Goodrich, Mattie
Griffin, La Verne
Hathwell, Percy (Miss)
Hill, Edyth
Harper, Irene
Hudson, Buddy
Kramer, Maudie
Kirkezard, Letta
Laveau, Gertrude
Lawrence Sisters & Vogan
Leo, Martha
La Mar, Ada
Lindsar, Anna
Le Fevre, Lulu
Lloyd, Anita H.
Lee, Marion
Leavitt, Kitty
Leo, Martha
Lamont, Dot
Marvin, Marion
Martell, Fay
Meyers, Miss A.
McAdams, Winnifred
Marvin, Marion
Morgan, Hilda
Morris, Lily
McMaster, Miss G
Matthews, Edna
Meade, Frances
Martin, Gaby
Monroe, Carrie B.
Myling, Miss S.
Miller, Mamie
May, Florence
Nuttall, Gertrude
O'Neil, Gladys
Penfield, Frances
Rogers, Chick, "Miss"
Ralston, Carol
Russell, Mae L.
Remsen, Rita
Ralston, Carol
Sweet, Evelyn
Stumpel, Desiree
Sterling, Jessie
Steele, Elizabeth
Stanley, Dorothy
Stack, Mazie H.
Subject, Betty
Sarrs, Bonnie
Teddy, Mrs. James
Van Pelt, Clelle E
Wike, Mrs. C.
Ward, Frances
White, Mrs. Wm.
Young, Vivian
Yost, Etta

GENTLEMEN'S LIST.

Adams & Gilbert
Allen, Chris
Angell, Jack
Atkins, Richard
Atkinson, Geo. H.
Breckenridge Chas
Balliet, Loyd
Byers, Fred
Bell Family
Bush, Billy
Baldwin, Prof S.S
Byron (Clay Modeler)
Bartik, Ottokar
Billing, H. H.
Beck, Phil
Black, Billy
Bankson, Ray
Church, Lew A.
Cummings, Fred
Clark & Conklin
Carroll, Lloyd
Callicotte, C. B.
Cooper, L. C.
Carr Trio
Cox, Wilbur
Clifford, Malcolm
Curry, L. V.
Carey, J.
Champion, Jack
Duffer, Dick
De Bondy, Ernest
Davis, Geo. C.
Dunseith, J. K.
Davis, Whitlock
Denver & Dale
Diero, Pietro
Donezetta, Al.
Dorey & Deven
Drisko, M. E.
Durber, Felix
Evans, D. J.
Economon, Themistochis
Evans, Sammy
Elwood, Billy
Four-Paw Jr. A.
Ferns, Eddy
Frawli, Max
Frankl, Theo M.
Gilfain Trio
Goodhand, Milt
Gordon, F. S
Gibney, Wm.
Gray, Rob
Gardiner, W. S.
Glasgow, Jas. G.
Gaceland, Bob
Haynes, Arth B.
Howland, O. W.
Hasket, Ed.
Henry, H. P.
Hall, Howard
Hays, H. & Ruby
Harvey, Lee
Hooper, Harry M
Howard, Will D.
Hodge, Oscar F.
Hackenschmidt, O
Howard, Gene
Jackson Family
James, A. P.
Keyes, Henry
Kane, Pat
Loraine & Cameron
Larrett, Jules
Lea Rock, Henri
Leslie, Arthur
Lane & Adell
Levasseur, Great
Lucy, J. A.
Leonard, H. T.
Lagergren, John
Llewellyn, Geo.
Lynn, Jack
Laferty, Grant
Leo, Frank
Lee, Dick
McShane, Jack
Melnotte Mr.&M s
Moore Jr., Owen
Mackey, Peter
McAllister, F. L.
Moore, Owen Jr.
Mathews, Will
Miller, Chas.
McHose, N.
Meyers, Reuby
Mayos, Flying
Morton, Harley
McConnell, Rolfe
Morris, Billy
Mason, Oscar
Miller, Eddie
Morgan, Jack
Newman, J. D.
Nelson, Walter
Nalon, Johnny
Oakley, Harry H.
Phelps, L. P.
Rhodes, Ma. Mack
Rodgers & Marvin
Rising Will Sterl.
Riddil, John
Roskam, Chas.
Reynolds, Joe
Roy, Walter S.
Rich, Jack T.
Starzer, Carl
Smythe, Louis
Stewart, E. O.
Sweeney, Myles
Slater, Roscoe
Shaw, Sam
Schutter, H. R.
Sidonia, T
Strelaw, Wm.
Tasker, Mr.
Vasco
Viola, E.
Weaver, Wink
Watson, John
Williams, Tony
Williams, Al.
Williams, F. G.
Walton, Art E.
Woods, Clifford
Walace, Jack
Walters, Clarence
Wolfe, Barney
Yockney, John E.

SEE NOTICE AT HEAD OF LIST.

DEATHS

John L. Davenport,

John L. Davenport, at his home, 5026 W. Madison Street, Chicago, Ill., Feb. 3. He was the father of the famous Davenport Family of bareback riders. Born March 22, 1836, in Savannah, Ga., and began his circus career at an early age with Robinson's Ten Big Shows. He toured the South with this show during the Civil War.

In later years he was identified with the Adam Forepaugh, Sells Bros., Ringling Bros. and Barnum & Bailey Shows; in fact, well known with all the leading American circues. He also toured England, Ireland and Australia extensively, and was one of the best known of the old school of clowns.

Of late years he was not actively connected with any show, though the family name continued prominent in the circus field. His widow, Mrs. Etta Davenport, and six children, John, Mrs. Andrew Bartoll, Albert (Stick), May, Orrin and Lulu (Mrs. Reno McCree) survive. Funeral services were held at his late residence, 5, the Rev. Mr. Arnold officiating, and interment made at Forest Home Cemetery. Pall bearers were: Reno McCree, Will Delavoye, Andrew Bartoll, Wm. Cook, Homer Hobson and George Holland.

Many beautiful floral pieces were received, and many prominent professionals attended the funeral services, including Rhoda Royal, Mr. and Mrs. Paul Goudron, Mrs. Joe Leitchel, Mr. and Mrs. R. H. Dockrill, Mrs. Geo. Holland, Mrs. Homer Hobson, Joe De Koe, Arthur La Mar, and Mr. and Mrs. Pat Valdo.

Harry J. Irving,

A former well known actor under the name of Doc Irving, who deid Jan. 31, at the Smith Infirmary, on Staten Island, was a member of the Actors' Fund Home, and one of its guests for the past eight years.

Mr. Irving was born at Greenport, L. I. Oct. 11, 1847. He made his first stage appearance in 1869 with Scribner Brothers' Minstrels, and later joined the stock company of Pat Anglin (father of Margaret Anglin), at St. Johns, N. F., playing in a variety of productions. About 1871 he became associated with Col. Wm. F. Cody (Buffalo Bill), and J. B. Omchundre (Texas Jack) in their plays of Western life, and in 1879, when Major John M. Burke was business manager of the Olympic Theatre, here, Mr. Irving was stage manager, and took part in "The Scouts of the Plains" and other plays. 1883-4 he was stage manager and lecturer at the Aquarium at Thirty-fifth Street and Broadway, producing a variety and medicine show. It was under Irving's management that Will Hodge ("The Man from Home") made his first appearance. The Actors' Fund took charge of the remains, and the services at Campbell's chapel on West Twenty-third Street, Feb. 2, were attended by Mr. and Mrs. Halfpenny, superintendent of the Actors' Fund Home; Mrs. Nannie Cotter, and several members of the home. There were many handsome floral pieces. The body was attended to the grave in the Actors' Fund plot by Mr. and Mrs. William Fieldman, Mrs. Charles, an old player; Charles Stephens and John J. Donohue.

Andre Bustanoby, in this city, Feb. 10, of pneumonia. He was a widely known restaurateur of this city. He was forty-four years old, and was born in Pau, France. His widow and four sons and a daughter survive.

Thomas S. Shea.

Thomas S. Shea, at his late home, 212 West Eighty-fifth Street, New York, Feb. 10, of pneumonia.

Mr. Shea was sixty years of age, and was one of the best known theatrical men in this city. He began his career as an usher in the old Union Square Theatre under the reign of A. M. Palmer, and in 1872 was made head usher at same house, and subsequently became Mr. Palmer's secretary.

Later he entered the employ of Robson and Crane, acting as advance man for their productions until 1894, when he was made manager of the Empire Theatre. He gave up this position last Spring, and became business manager of the Criterion about a month ago. His death came as a great shock to his friends, especially at the Frohman offices, as he appeared in the best of health at the opening of the Criterion, Feb. 7.

Funeral services were held from his late residence.

Mrs. Genevieve Bush, at the home of her brother, John McConnell Sr., in Henderson, Ky., Feb. 8. She was the wife of Al. Bush, the German comedian, and herself well known in the theatrical profession, especially in the South. She was thirty years old and, besides Mr. Bush, is survived by a daughter, Agnes; her mother, and a sister. Funeral services were conducted by the Rev. Geo. W. Clarke, pastor of the Immanuel Baptist Church, of Henderson, and interment in the family plot in Fernwood Cemetery. Pallbearers were Len Blanc, James R. Dance, Ulyss Pargny, Oliver Townsend, Claude Brown and George Pearce. Mrs. Bush was a member of the Actors' Fund of America.

F. Earle Bishop, at his home in Portland, Me., Feb. 7, from pneumonia. He was one of the best known musical directors and teachers in the East, and at the time of demise was director at the Mystic Theatre in Lewiston, Me. He went to Portland in 1903, and became musical director of the old Portland Theatre, then under the management of James E. Moore, and later was associated with the old Savoy, Greely and New Portland houses there. He was a member of the B. P. O. Elks, but not the Portland Lodge, and was affiliated with a number of New York actor fraternities in that city.

William R. Antisdel, at City Hospital, Boston, Mass., Feb. 7. He was a dramatic critic in Philadelphia and Pittsburgh for many years, and also widely known as a successful advance representative. The direct cause of death was Bright's disease. He was born in Detroit, Mich., in 1872. He arrived in Boston Feb. 2, in advance of Wm. Hodge, and on the following day suffered a stroke of paralysis. His wife and eldest son were summoned and were with him at the end. The body was removed to his late home in Maplewood, N. J., 8, for burial.

Eliza Baird (widow of the late Robt. H. Baird), at Erie, Pa., Jan. 27. Burial was made, 31, from the home of her son, Robt. H. Baird Jr., Port Henry, N. Y. In the old stock and repertoire days Mrs. Baird was leading lady for her husband, and was also identified with Hamilton and Toronto productions. Her last public appearance was at the opening of the New Opera House at Port Henry, in the Spring of 1900, at which time she was tendered a benefit, and chose for it as her farewell performance, "East Lynne," she doing Lady Isabelle.

Lottie Elliott, formerly well known as a burlesque leading woman and skipping rope dancer, was burned to death Feb. 9, at the home of her niece, Mrs. Wm. Pratle (Selbina and Grovini), at 6804 Seventeenth Avenue, Brooklyn, N. Y. She was the wife of Abe Leavitt, and had been with her husband's Rentz-Santley Company for many years. Mrs. Selbini took charge of the funeral arrangements, and the remains were sent to Buffalo, N. Y., for interment in the family plot. Mrs. Leavitt was born in Scotland sixty years ago.

Ludwig Ruben, in Camden, S. C., recently, aged seventy-one years. He was one of the best known musical managers, and was personal representative for Emma Calve during her vaudeville engagements last season. For fifteen years he was business manager of the Metropolitan Opera House during Heinrich Conried's regime, and was also private secretary of Maurice Grau for several years. He was born in Denmark, and founded the Ruben Musical Agency fifty years ago. His widow survives.

Charles W. Goetz, in Denver, Colo., recently. He was a well known manager of ladies' bands, and was about thirty-five years old. He directed the tour of the Helen May Butler Ladies' Band for several seasons, and also the International Ladies' Band, it being featured for two seasons with the Leon Washburn Carnival. Mr. Goetz also supplied ladies' orchestras for various Summer and Winter resorts, and usually had two or three organizations touring the Lyceum Circuit. His aged mother, in Buffalo, survives.

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John D. Harley, at his home in Denver Col., Feb. 14. He was well known in theatrical circles, and was taken ill while playing in Buffalo, N. Y., with Joseph Brooks' "Trilby" company. He was business manager for Daniel Frohman, in the days of the old Lyceum Stock Co., and later manager for Peter F. Dailey and James T. Powers. He was also associated with Richard Harris and the Lieblers during his career. During the Summers he ran a stock company in Denver. He was fifty-three years old, and is survived by his widow, a son and a daughter. Funeral will be held 16.

Robert Recker, well known leader and composer, died, Feb. 5, aged sixty. He was born in Indianapolis. Services were held Feb. 7, at the Elks' Lodge, New York. He was a Past Master of St. Cecile Lodge of Masons. He leaves a widow. Interment was made at Evergreen Cemetery, 8. Among those who attended the Elk services were Major Burk, Lew Bloom, Alex. McDonald, D. R. Young, T. C. Hamilton, Ike Rose, Peter Rice, Jas. J. Armstrong, Ed. Foreman and Wm. Hardman.

James E. Carroll died recently in Boston. The body was taken to Lawrence instead of Lowell, Mass., as previously stated. In private life his name was James E. Rostron, and he left a wife, Minnie (Hall) Rostron, non-professional. He had been in the show business for thirty years, and had appeared with W. S. Cleveland's, the Hi Henry and the Guy Bros.' Minstrels, also Al. G. Barnes' Circus and Al. Martz. His last partner was Geo. Barnell, of Chicago, Ill.

Albert E. Krausse, musical director, died Jan. 24, at his home in New York. He toured with the Richard Wagner orchestra in Europe, and in America was a member of the Strauss Orchestra, and with the Emma Abbott Opera Co. He was also musical director at the Park Theatre, St. Louis, Mo.

Ed. Thurnauer, at his home at Pelham, N. Y., Feb. 8, aged fifty years. He was Charlie Osgood's chief assistant in the booking department of Klaw & Erlanger. For a long time he was general representative in William A. Brady's office, before going over to K. & E. Funeral services were held 11, and interment made at Mount Neblo, L. I.

Major Edmund Newell Jr., in Liverpool, Eng., recently, aged sixty years. Major Newell, as he was known in the circus world, was a midget, and stood twenty-four inches tall, and weighed twenty-seven pounds when he married Minnie Warren, also a midget, who died about a year later. He married again, a woman of normal size, and she and two children survive.

Lillian White-Hudson died, Feb. 10, at Mt. Clemens, Mich. She was the widow of Charles C. White, a well known manager of Detroit. She was born at Mobile, Ala., 1851. She retired from the profession several years ago.

Abraham Miller, father of Ira A. Miller, manager of Bert Baker and Bon Ton Co., died on Feb. 11, of a complication of diseases, age seventy-three.

Mrs. Dowling Bert Haverly, in New York recently. Funeral services were held at Funeral Church (Campbell Bulling), under auspices of the Actors' Fund.

Harry Dillon, at his home in Cortland, N. Y., Feb. 6. Was a member of the former team of John and Harry Dillon, comedians and song writers. Burial was made, 8, at Cortland.

Jack Manley (James Magee), at Saranac Lake, N. Y., Jan. 5. He was a member of the Gay New Yorkers Burlesue Company last season.

Rance Smith, a vaudeville actor, dropped dead in front of the Gayety Theatre, this city, recently.

MRS. THOMAS LANGFORD IRVING died of pneumonia, in this city, Feb. 3. She was the mother of Irene Langford, late prima donna of the Aborn Opera Co. She was fifty-nine years old.

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Newark, N. J.—Newark (Geo. W. Robbins, mgr.) "It Pays to Advertise" Feb. 14-19, with the entire house bought up, Monday, Feb. 14, by a local newspaper, and seats distributed among its advertisers. "The Law of the Land" 21-26.

SHUBERT (Lee Ottolengui, mgr.)—"The Only Girl" 14-19, "The Lilac Domino" 21-26.

ORPHEUM (Clifford Stork, mgr.)—The Brownell-Stork Stock Co. appears 14-19, in "The Kreutzer Sonata." "The Old Homestead" 21-26.

MINER'S EMPIRE (Tom Miner, mgr.)—The Liberty Girls, with Jack Conway, 14-19, in "Manless Isle," including the following special features: Bohemian Harmony Four, Daring Sherwoods, and Strangler Lewis, in wrestling bouts. The Golden Crook comes 21-26.

KEENEY'S (John McNally, mgr.)—Bill 14-16: Prince and Avis, Valentine Vox, Locket and Waldron, Phyllis Gilmore and company, Lang and Coutler, "A Summer Flirtation," Fox and Mayo, and Reckless Trio. Feb. 17-19: "Kidland," Bradley Martin and company, Olive Brisco, and Delmore and Lee.

LOEW'S (Eugene Meyer, mgr.)—Bill 14-16: Florence Timponi, Mendelssohn Four, Lawrence and Edwards, O'Brien and Havel, Maud Tiffany, and "The Battle Cry of Peace."

LYRIC (F. Rossnagle, mgr.)—Bill 14-16: Maxmillian, the Great; Ed. Blondel and company, Qui and Mad.

San Antonio, Tex.—Grand Opera House (Sid H. Weis, mgr.) Week beginning Feb. 6, the following Triangle pictures were shown: Frank Keenan in "The Coward," Wm. S. Hart in "The Disciple," Enid Markey and Willard Mack in "Aloha Oe," Dorothy Gish and Owen Moore in "Fatty and the Broadway Stars."

MAJESTIC (Edward Raymond, mgr.)—Bill 6-12 included: "The Red Heads," Bessie Browning, Willie Weston, Harry Beresford and company, Three Orphingtons, and Santucci Trio.

EMPIRE (W. J. Lytle, mgr.)—Week of 6 the following pictures were shown: Edith Storey and Antonio Moreno in "A Price for Folly," Cleo Ridgley and all star cast in "The Chorus Lady," Hazel Dawn in "My Lady Incog," Valli Valli in "Her Debt of Honor," Arthur Hoops and Anna Hanlon in "The Final Curtain."

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Syracuse, N. Y.—Empire (Frederick Gage, mgr.) "The Birth of a Nation," second week, Feb. 14-19. William Gillette, in "Sherlock Holmes," 21.

WIETING (Francis P. Martin, mgr.)—New York Symphony Orchestra, Walter Damrosch, conductor; Leginska, soloist, 17. Minneapolis Symphony Orchestra 28.

BASTABLE (Stephen Bastable, mgr.)—Puss Puss 12-16, Midnight Maidens 21-23.

TEMPLE (Albert Van Aucken, mgr.)—Bill 14-16: Spring Fashions, Rae and Bendetto, the Shadow Ford Trio, Pelham and Thelma, and Rawls and Von Kaufman.

CRESCENT (Wm. Brown, mgr.)—Bill 14-16: George H. Wilson, Demarest and Collette, Grace Wasson, Mystic Hansone Trio, and La Palroica and Bro.

Atlanta, Ga.—Atlanta (Homer George, mgr.) John Drew, in "The Chief," Feb. 14, 15. Boston Opera Co. 17-19.

FORSYTH (Geo. Hickman, mgr.)—Bill 14-19: Gerard and Clark, Rae Eleanor Ball, Rooney and Bent, Stevens, Bordeaux and Bennett, Howard and Field Minstrels, "War Brides," and Big Jim.

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NEW COAST RESORT.

Plans to make Seal Beach, Cal., three and a half miles South of Long Beach, a pleasure resort that will be to the Pacific Coast what Atlantic City is to the East, became known last week, when details were made public of the incorporation of a $500,000 company to take over its amusement concessions.

The corporation is known as the Jewel City Amusement Company, and has been formed by J. Poulding Edwards, A. B. Tarpey, Frank Burt, F. A. Hood and other men who had concessions at the Panama-Pacific Exposition.

ICE RINK AT ALAMEDA.

Contracts have been let in Alameda, Cal., by the Surf Beach Amusement Company, for the construction of an ice palace at the Alameda Beach, which is to be turned from a bathing beach into an eighty-five acre bathing and amusement park. The new ice palace will cost $125,000, with a skating surface of 81,270 square feet.

THE officers of the Monee, Ill., Fair, are: P. Bischmann, president; Ernest Knoop, vice president; Thos. J. Gorman, treasurer; Harry J. Conrad, secretary; Henry Woeltje, superintendent. The fair will be held Sept. 20, 21, 22.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of $10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

UNDER ETHER.

J. M. Synge, the brilliant Irish dramatist, has decided to relate his personal experiences whilst under the influence of ether. He has written a special article on the subject, which appeared in *The Interstate Medical Journal*. I am confident the readers of THE CLIPPER will enjoy the offering of this brilliant mind. The following is what he has to say:

"The operation was fixed for Saturday; so, at ten o'clock on Friday evening I found myself at the door of the private hospital where I was to lodge. I was received in the office by Nurse Smith * * * Nurse Smith gave me her parting directions. I was to be in bed before midnight, when a night nurse would come round to bandage my neck—and went off to other duties. The door closed behind her and I was alone. For a while I roved through my room, peering into cupboards and presses, half dreading to unearth the debris of mutilated victims. Then I sank into a chair, and drew out the last volume I had been studying. It was Spinoza's ethics, and I found my excited thought refused the lead of the great pantheist, and I abandoned myself again to incoherent reverie till eleven and a half struck heavily on the clock before my door. Then I unpacked the few necessaries I had brought with me and arranged them in drawers with which the room abounded, and went to bed in a few moment.

"Next morning I found the operation was not to take place till mid-day, so I had long to wait.

"At half-past eleven I slipped down to get a look at the preparations in my own room. They were worth seeing. In the window stood a long stretcher, some four feet high and two wide, rigged out as a bed but looking ghastly enough. Every available table was covered with enamelled hardware, showing many fantastic shapes, whose use I was yet to learn. Strange bottles stood in groups beside articles I had never seen, even in the windows of surgical outfitters. My room looked South, and the low Winter sun threw in an almost dazzling illumination at the large panes from which all blinds had been removed. While I was taking an inventory of what was to be seen a nurse came in, and was horrified to find me on the scene of action. Patients, as I afterwards learned, are banished till the last moment to avoid needless anxiety.

"The doctors were now announced, and I was hurried upstairs to give them a moment to make ready their own instruments. In a few moments Nurse Smith came and brought me down. Three doctors were awaiting me, and I was followed by Nurse Smith and two younger nurses. I was irritated by the solemnity of the whole party. When I tried jokes on my own account they met them with sickly smiles, as an attempt to cloak a timidity I did not feel. In a moment the surgeon directed me to mount the scaffold. At other times one would feel an embarrassment in divesting oneself to a single smock in the presence of three young women, but it seemed as natural in the circumstances as walking bareheaded in a church. I mounted the operating table, warning them as I did so that they would have no slight task to retain me on my plank bed. The moment my head touched the pillow one of the doctors bent over me to test my heart. An instant later he placed something over my mouth and nose directing me to breathe with usual regularity. He was standing behind my head, so I saw only his face stooping over me. I clasped my hands over my breast, and decided to allow my fingers some motion to let off the inevitable excitement. The only anxiety I remember to have felt was lest I should become unruly as the ether gained on me, and disgrace my stoic resolution.

"For what seemed an eternity no change came. Suddenly the light grew brighter, and a rigidity tingled through my limbs. It was not pleasant, and I felt my fingers flying in a rhythm of fearful velocity. Even this was not enough; my toes—always agile as a monkey's—joined in the dance. I wondered how long I could retain self control in presence of such awful discomfort. A change passed across me and my fingers locked with sudden stiffness. Speech was gone; volition was gone. I was a dead weight; a subject on a board; toy of other wills. It was agony. My eyes rolled swiftly from one side to the other, seeing now with phantasmal and horrible distortion. A break came, and I forgot one moment where I was. I passed again into sense; my mouth was uncovered: no one seemed at hand. Horrible noises were in my ea s. The ceiling, which now shone with terrible distinctness, seemed bending over the nurses, and the nurses, some without heads, some with two, were floating in the air. Voices were behind me. Fifty suggestions flashed through my brain. Had the ether apparatus broken? Did they think me insensible? Would I have to lie feeling all with treble intensity, unable to speak or move; I raised myself on my elbow and asked with sudden effort:

"'What has happened?'

"Two doctors were at my side in an instant. They assured me that I was doing excellently, and begged me to lie still for my further dose of ether.

"Now I was told to draw long breaths, and I drew eagerly, and angrily resolved to put myself, at any cost, out of pain.

"I felt what seemed currents of blue vapor curling to my utmost extremities. Suddenly I was in a chaos of excitement, talking loudly and incoherently. Clouds of luminous mist were swirling round me, through which heads broke only at intervals. I felt I was talking of a lady I had known years before, and sudden terror seized me that I should spread forth all the secrets of my life. I could not be silent. The name was on my lips. With wild horror I screamed:

"'Oh, no, I won't! No, I won't! No, I won't! Oh, no, I won't! No, I won't! No, I won't! Using the sullen rhythm that forms in one's head during a railway journey. This did not suffice; I changed to a shrieking imprecation. Another blast of ether rolled through my veins. My hands broke from my control and waved in the luminous clouds. I saw them, and in an instant one hand went out before the other, my fingers spread, and one thumb approached my nose after the manner of a street arab. At the same moment the clouds rolled aside and I saw the doctor bending over me. He called to the surgeon:

"'Batby, look!'

"The words reached me, and I echoed:

"'Batby, look: amn't I funny?'

"They laughed aloud.

"'Now you're laughing,' I cried. 'Ha, ha, ha!' mimicking with a fantastic crescendo. Then their mirth infuriated me.

"'I'm an initiated mystic,' I yelled with fury. 'I could rend the groundwork of your souls.'

"Not wishing to exasperate me they grew serious. 'Ha, ha, ha!' I roared in ironical triumph. 'Now you're serious. Now you know what you have to deal with.'

"The clouds rolled over me again, now heavy, now opaque. Something thrilled in my neck. Were they beginning? The memory of control was obliterated. I yelled, I writhed with appalling agony. Another paroxysm of frenzy and my life seemed to go out in one spiral yell to the unknown.

"The next period I remember but vaguely. I seemed to traverse whole epochs of desolation and bliss. All secrets were open before me, and simple as the universe to its God. Now and then something recalled my physical life, and I smiled at what seemed a moment of sickly infancy. At other times I felt I might return to earth, and laughed aloud to think what a god I should be among men. For there could be no more terror in my life. I was a light, a joy.

"These earthly recollections were few and faint, for the rest I was in raptures I have no power to translate. At last clouds came over me again. My joy seemed slipping from my grasp, and at times I touched the memory of the operation as one gropes for a forgotten dream. I heard noises and grew conscious of weight. The weight took shape; it was my body lying motionless in a bed. The clouds broke, and I saw a gasolier over my head. I realized with intense horror that my visions were fleeing away, leaving scarcely a trace. I groaned in misery.

"'Oh, if I could only remember! If I could only remember—remember.'

"I was sick, and people were attending me.

"I groaned still: 'Oh, if I could only remember.'

"The clouds rolled further away; I recognized one of the nurses, and called out to her with sudden incongruity:

"'By Jove, there's Nurse Smith!'

"She heard me, and bending over me she said:

"'Are you coming to? It was very satisfactory.'

"'What was satisfactory?' I asked, still dwelling on my dreams.

"'The operation,' she replied.

"'D—— the operation,' I groaned. 'If I could only remember, I'd write books upon books; I'd teach all earth of delight.'

"Every moment the recollection of my dreams was going off from me, being replaced by drunken exhilaration.

"I was still suffering a good deal from nausea, but was so impressed with my wit that my drunken vanity left no room for low spirits. At this stage I began to regain power over my body: I remember moving each limb in succession, calling out in delight as I did so:

"'There goes one leg. There's the other. There's one hand. There's the other.'

"Then I tried to raise my head but failed, and apostrophized it in language too racy to repeat.

"Presently the nurses left me for their dinner, putting a hand-bell in easy reach.

"The nausea returned and I rang lustily. My hand was still weak, and the bell slipped from my hold, tumbling nearly into my mouth. When the nurses ran in I cried out in mock anger:

"'Why the devil do you leave a fellow alone like that. I've been sick into the bell!'

"This was my last joke, and for the rest of the afternoon and evening I lay quiet enough.

"The next day I felt unenterprising enough, but in no pain or uneasiness. My weakness made it most natural and agreeable of all things to lie still and be talked to. The room I occupied opened from a hall, so a pleasant stir outside kept me gently alert. The doctors looked in during the forenoon, and now that the ordeal was over, threw aside their gravity, and were as jovial as one could desire.

"When they left me I looked vaguely through some books that were brought to me, and here became aware of my own collapse, for all allusion to sadness or affairs of the heart sent up a dew into my eyes. That afternoon my friends were admitted to see me, and my weakness came still more to the front. From five o'clock deep drowsiness came over me, and I lay as in lethargy with the lights carefully lowered. A faint jingle of tram-bells sounded far away, and the voices of Sunday travelers sometimes broke into my room. I took notice of every familiar occurrence as if it were something I had come back to from a distant country. The impression was very strong on me that I had died the preceding day and come to life again, and this impression has never changed."

ANSWERS TO CORRESPONDENTS.

GASTRITIS AND NERVOUS BREAKDOWN.

G. G., Brooklyn, N. Y., writes:

DEAR DOCTOR: I am a sufferer from gastritis and a general nervous breakdown. My left leg jumps up and down with a tremor as one finds it in cases of St. Vitus dance. I have been in this condition for the past two and a half years. Do not chew, smoke or drink. I will appreciate any advice you may give me in the Health Department of THE NEW YORK CLIPPER.

REPLY.

Gastritis and nervous breakdown often go hand in hand. One often initiates the other and *vice versa*. The jumping of your limb, however, has nothing to do with either. This is a separate condition that requires careful attention. Consult a neurologist for purpose of establishing a diagnosis as to what really is the matter with the limb. That accomplished, you may treat it then intelligently.

CATARRH OF THE HEAD.

MRS. H. S., Philadelphia, Pa., writes:

DEAR DOCTOR: Will you kindly tell me what to do for catarrh of the head. My hearing is slightly affected in my left ear and there is a continual buzzing in my head. In the morning my nose and throat are clogged with mucus. I have treated with a specialist without results. With many thanks for any favor, etc.

REPLY.

Spray the nose and throat with Dobell's solution a few times a day. Increase bodily resistance by all means. Try to discover whence the catarrhal condition springs—nose or throat—and subject that part of your anatomy to proper care. Should the ear get worse consult an otologist (specialist in diseases of the ear) without delay. A good general tonic is iron, quinine and strychnine, of which the dose is a teaspoonful three times a day after meals.

CATARACT.

MR. L. L. McN., Detroit, Mich., writes:

DEAR DOCTOR: What are the chances of getting vision returned after an operation for cataract of the eye? Is the operation dangerous? Does any surgeon perform it? Please answer through THE CLIPPER.

REPLY.

That depends upon many factors, the age of the cataract, the condition of the eye in general, the age of the patient, etc. The operation is not dangerous, if performed by skilled hands. No, not every surgeon knows how to operate for cataract. In fact the general surgeon does not, as a rule, operate on these cases, but refers them to someone who makes a specialty of the work.

BLEEDING PILES.

DISTRESSED, Milwaukee, Wis., writes:

DEAR DOCTOR: I am in trouble. I cannot give up my work to have piles removed and I am getting hemorrhages from the bowels. My work is hard—acrobatic dancing. I must get some relief before submitting to a radical operation. I am turning to you for advice. Please tell me in THE CLIPPER what is to be done, temporarily, until I can place myself under proper care. Thanks, etc.

REPLY.

See to it that the bowel actions are regular. Do not over-eat. Keep away from alcoholic beverages, coffee and condiments. Have a druggist make up the following salve, and apply it freely, morning and night:

Ointment of stramonium	2 drachms
Ointment of belladonna	1 drachm
Ointment of tannic acid	3 drachm
Cerate of lead acetate	½ ounce

BILLY WILTON, Boston, Mass.—Letter answered in person. RICHARD ANDER, Holyoke, Mass.—Personal mail sent out. WM. KING, Cody, Wyo.—Have you received mail? J. BILLSBURY—Special delivery letter answered to address given. MISS MORGAN, New York—Thanks for your kind expression. Have answered letter at once. MRS. R. FISHER, Roff, Okla.—Let me know how you are getting on. E. J. T., Amherst, N. S.—Do not worry. JACK WILSON, New York—Please communicate with me at once. G. L.—Write to Casper Nathan, Chicago representative of NEW YORK CLIPPER. JOS. CALLAHAN—Have inquiries for you. Let me know your address. J. H.—Violin players' fingers are often subject to such inflammations. Soak fingers every night in a solution of alcohol and water—equal parts. G. L.—Send for copy to Main Office, NEW YORK CLIPPER. If they have one on hand they will send it to you. L. K.—914 is very scarce, and those who have it charge exhorbitant prices. It is not worth it. VIOLA ALLISON, Newark, N. J.—Your letter to address given was returned to me. DOROTHY TAYLOR—Whatever became of you? Would like to know how you are.

MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

G. M. ANDERSON SELLS INTEREST IN ESSANAY TO GEO. K. SPOOR. "BRONCHO BILLY" WILL FORM NEW COMPANY.

KLEINE-EDISON CO. QUITS FEATURE FIELD. KLEINE WILL MAKE ONE REEL COMEDIES. EDISON'S FUTURE POLICY NOT ANNOUNCED.

CHAPLIN STILL DICKERING WITH FILM MAGNATES. MARCUS LOEW MAY SECURE FAMOUS SCREEN COMIQUE.

REPORT OF LUBIN SALE TO STANDARD OIL OR TOBACCO INTERESTS DENIED BY PHILA. CONCERN'S EXECUTIVES.

During the past week Broadway was alive with all sorts of wild rumors regarding changes which were alleged to have occurred or about to occur in the personnel and policy of almost every film concern making or distributing motion pictures. Out of the mass of rumor, report and tittle tattle, a positive statement, emanating from Gilbert M. Anderson, better known to screen fame as Broncho Billy, settled all doubt as to his future activities at any rate.

Anderson announced his retirement from the Essanay Film Mfg. Co. of Chicago, and the sale of his stock holdings to his former partner, Geo. K. Spoor.

It is understood that the stock transfer occurred some time ago, and that Mr. Anderson waited for the present time to announce the severance of his relations with the Essanay Co., because of certain business arrangements which kept him in the West. "Broncho Billy" is now in New York and will embark in another film project shortly, it is said on the best of authority.

G. M. Anderson was one of the very first, if not the first, to realize the possibilities of a character continued through a series of pictures.

His world famous "Broncho Billy" series was really the forerunner of all the present day serials.

Anderson was one of the first screen actors to become widely known and to reach a position of assured stellar drawing propensities.

Whether Anderson will act again or not has not been determined, but at this writing it is safe to say the "veteran" movie star, who, by the way, is just past thirty-five or so, is getting things in shape for the launching of a class A feature film concern. Of this, more anon.

KLEINE-EDISON QUITS.

The Kleine-Edison feature making combination, due it is said to a severe attack of *coldfeetitis* will quit the feature film field in a week or so. No features are announced after Feb. 23 by the K.-E. coalition. Geo. Kleine, who is president of the General Film Co., plans to make one reel comedies. It is understood that these will go through the General.

The Edison Co. has not announced its future plan of operations. Edison left the General Film Co., without explanation, six or seven weeks ago. Possibly Edison will rejoin the General also.

CHAPLIN AND LOEW, MAYBE.

Charlie Chaplin, who has been in New York for the past two weeks taking a vacation since he quit making comedies, Jan. 1, for Essanay, is reported to be favorably impressed with a half million yearly income proposition submitted by Marcus Loew and associates.

Marcus Loew, while not actively engaged as yet in the manufacture of films, is said to be behind the Roland West Feature Co., which started operations several weeks ago.

At this writing indications point strongly to a Charlie Chaplin-Marcus Loew affiliation, with Fox, Metro, Keystone and World Film close bidders for his services.

At any rate, Charlie Chaplin is the most sought after actor in the world to-day, and the spectacle of five, million dollar picture picture concerns offering the unapproachable screen comedian fabulous sums of money to engage in their service has been one of the chief topics of conversation throughout the length and breadth of filmdom during a week of extravagant reports and fantastic rumors.

LUBIN SALE DENIED.

The Lubin Film Mfg. Co., according to a statement issued to the papers by Ira Lowery, general manager of the Philadelphia picture concern, is not to be sold to Standard Oil men or to persons representing the American Tobacco interests of Thos. F. Ryan, the New York banker.

The report of the Lubin sale to the aforementioned interests gained some headway in New York last week.

Edgar Selwyn, the playwright and producer, was also connected with a story making him the central figure of a syndicate of New York theatrical men said to be desirous of acquiring the Lubin Co.

Mr. Lowery, however, denied this tale also, and as far as he is concerned declares that Lubin will go right ahead making pictures as in days of yore.

It looks as if big changes will occur at Lubin's, shortly, but what form they will take has not been determined as yet.

PHILA. CENSORS LOSE.

Judge Barrett, of the Common Pleas Court, Philadelphia, handed down a decision last week that is fraught with great importance to the motion picture interests. By his ruling the film manufacturers were upheld in their fight to appeal from decisions of the State Board of Censors.

The case was the result of an appeal made by the Franklin Film Manufacturing Company, due to the action of the censors in eliminating certain scenes from the film drama, "Virtue."

Judge Barrett's ruling is looked upon with much favor by the manufacturers, as this point has been the subject of great controversy between the movie men and the State censors.

UNIVERSAL SUED FOR $2,500.

Alleging breach of contract, the American Bank Note Co. last week filed suit in the Supreme Court, New York, to recover $2,500 from the Universal Film Co.

The plaintiff avers that on June 7 of last year the defendants contracted for the manufacture of six thousand tickets to be used in moving picture theatres.

It is charged that upon delivery of said tickets the defendants refused to accept them.

CHANGES IN PATHE.

W. A. S. Douglas has been made director of productions of the Pathe Company, and is leaving for the Pacific Coast this week to supervise the making of a new serial in the Balboa studios. P. Allen Parsons is now manager of publicity and advertising, with Bertram Millhauser and Harry J. Walsh as assistants.

George A. Smith becomes manager of publicity on serials, with H. W. Francis as his associate. All these departments will be under the personal supervision of J. A. Berst, vice president and general manager of Pathe.

REEL SCRAPPERS FINED.

A quarrel between workmen in the developing room of the Erbograph Company, at 203 West One Hundred and Forty-sixth Street, last week developed into a free-for-all fight that would have gladdened the heart of any director.

Five employees were busy developing film when two of them had words. Immediately a mix-up occurred, with the other three joining in. A miniature war was in progress when Policeman Tully, attracted by the noise, entered the building and took a hand in the proceedings.

For a time the outcome was doubtful, but finally the lone policeman mastered the warriors and escorted them out of the dark room.

Dr. Fitzpatrick, of the St. Laurence Hospital, was summoned as first aid to the injured, and succeeded in patching up the battered combatants.

When arraigned before Magistrate Frothingham he fined each battler $5 on the charge of disorderly conduct. The participants identified themselves as Philip Klinger, George Annona, Frank Pressiome, Joe Pressiome and Thomas Pressiome.

SOCIETY FALLS FOR MOVIES.

At the Ritz Carlton Hotel, New York, on March 6, debutantes and older members of the "smart set" will be seen in a five reel moving picture called "The Flame of Kapur." The affair will be under the auspices of the Women's Auxiliary of the St. Johnsland Society, and the proceeds devoted to charitable purposes. Among those of the younger set who will appear in the film are Angelica Schuyler Brown, Cornelia Landon, James C. Clark and Schuyler L. Parsons Jr.

PROTEST AGAINST AHERN BILL.

The film censorship bill, introduced recently at Albany, N. Y., by Assemblyman Fred M. Ahern, of Brooklyn, is due to meet with considerable opposition.

Lee A. Ochs, president of the New York State Exhibitors' League has called a meeting of the motion picture exhibitors of the State to protest against the new bill. The sessions will be held at the Ten Eyck Hotel in Albany, on March 1 and 2. The measure is described by Mr. Ochs as the "worst of all censorship bills."

Among those who will talk to the picture men are S. H. Trigger, vice president of the National Exhibitors' League, and F. J. Herrington, president of the Motion Picture Exhibitors' League of America.

The measure that has caused the agitation proposes a board of three members, to be appointed by the Governor, with the approval of the Senate. The duties of the board shall be to examine all films or reels exhibited, and for each examination a fee of $2.50 must be charged and paid to the State Treasurer.

The bill has the support of many church and social organizations.

RUTH BLAIR has burst forth with an effusion entitled "A Comparison." Comparisons are odious.

ACCORDING to Coast reports, Lois Meredith has made many friends by her sunny disposition, and the "boys" all swear by her.

PICTURE PLAY REPORTS.

"THE OVAL DIAMOND."

PRODUCED BY THANHOUSER. FIVE REELS.

Released Feb. 21. Mutual Film Co.

STORY—Detective drama.
SCENARIO—Well constructed.
DIRECTION—The director, on the whole, did exceedingly good work.
ACTION—Brisk and interesting.
SITUATIONS—Strong.
ATMOSPHERE—Good.
CONTINUITY—Even throughout.
SUSPENSE—Breath holding.
DETAIL—A few minor mistakes.
COSTUMES—Right.
PHOTOGRAPHY—Standard.
ACTING—Good.
CAMERA WORK—Praiseworthy.
LIGHTING—Standard.
EXTERIORS—Well chosen.
INTERIORS—Natural.
BOX OFFICE VALUE—Big attraction.

REMARKS.

This feature film contains action of the rapid-fire sort in all five reels. The pursuit of the oval diamond is productive of many hairbreadth escapes and thrilling encounters. The oval diamond, though in a close up, resembles the ten cent store product, and may cause levity at times, but all in all the realistic situations will hold the interest and please those who like fast moving stories. Harris Gordon, in the role of Robert Ledyard, was at all times the heroic, dashing, nervy young chap, playing easily and naturally without unnecessary swagger. Barbara Gilroy was quite acceptable as Sylvia Daunt. The balance of the cast, not programmed, helped materially to make it an interesting feature.

Frel.

"THE DEAD ALIVE."

PRODUCED BY GAUMONT. FIVE REELS.

Released Feb. 27. Mutual Masterpictures.

STORY—Melodrama. Crook story.
SCENARIO—Good.
DIRECTION—Very good.
ACTION—Splendid.
SITUATIONS—Inuteresting.
ATMOSPHERE—In keeping with the story.
CONTINUITY—O. K.
SUSPENSE—Wel maintained.
DETAIL—Correct.
COSTUMES—Right.
PHOTOGRAPHY—In a few instances lacks definition.
ACTING—Good.
CAMERA WORK—Average.
LIGHTING—Average.
EXTERIORS—Natural and fitting.
INTERIORS—Good; especially the cabaret scene.
BOX OFFICE VALUE—Should draw.

REMARS.

The story, while at times having a tendency to move beyond the bounds of imagination holds the interest. On the whole it provides good screen entertainment. The cabaret scene was staged in an appropriate manner, and the robbery of the safe contained many thrills. Sidney Mason, H. W. Pemberton and Marguerite Coutrot portrayed their individual roles in a creditable and intelligent manner.

Jcm.

TO AMEND SUNDAY LAW.

Last week in Albany, N. Y., a bill to regulate Sunday performances was introduced by Assemblyman Walsh, of that city. It empowers the governing board of a municipality in cities of the second class or under to permit or prohibit and regulate by ordinance the exhibition of moton picture shows on the Sabbath within the limits controlled by such municipal corporation.

Additionally, it provides that any and all licenses or permits granted or issued under such ordinance may be revoked at the discretion of the officer issuing same.

FROHMAN CAUSES ARREST OF AGENT.

Albert Blinkhorn, former London representative for the Frohman Amusement Corporation, was arrested in New York last week charged with having appropriated $2,500, which he is said to have collected for the Frohman Co. in England.

The plaintiff avers that in May 12, 1915, an agreement was made with the defendant whereby he was to act as their London representative for the disposition of films, and receive ten per cent. on all sales and rentals.

It is alleged that Blinkhorn received a net amount for the film "Just Out of College," and after deducting his commission refused to turn the balance over to his principal.

The plaintiff seeks judgment to the amount of $2,500.

WOMAN VICE PRES. FILM CO.

The recently organized Claridge Film Company, Inc., of New York, has chosen for its vice president, Mrs. Agnes Egan Cobb, of Rockville Centre, L. I. The directors of the company, in making their selection for the important office, were influenced by the fine business record of Mrs. Cobb, who has held important positions in other film companies and is well known to State right buyers and motion picture exhibitors all over the country.

IMPORTANT COPYRIGHT DECISION.

Count that day lost that does not contain legal action relative to the movies. The Rev. Cyrus Townsend Brady, author of many successes, sold a story, called "The Child of God," to the Frank A. Munsey Company, which they published.

They, in turn, sold the picture rights to the Reliance Film Company, who filmed the story and released it on the Mutual program. Brady sought an injunction against the film companies on the ground that his copyright had been invaded, and the Reliance sought to have the injunction dismissed on either of two grounds; first, that the "dramatic rights" were never copyrighted and are therefore "in the public domain" or, second, that, if the "dramatic rights" were copyrighted, they were held in trust by the Munsey Co., who had authority to dispose of them for film purposes.

Judge Mayer, of the United States Supreme Court, before whom the action was brought, decided last week that the "dramatic rights" were not "in the public domain," but inasmuch as the Reliance Co. had no knowledge of the conditions existing between the author and the Frank Munsey Co., the complaint against that company was dismissed, but in regards to the Mutual Co. he decided in Brady's favor.

FARNUM IN "DAVID GARRICK."

For months, in Los Angeles, at the Pallas Picture studios, actors, actorines, directors, etc., have been tip-toeing about with much secrecy. All the mystery was attached to the filming of a picture, and no one employed by the company was allowed to tell what the subject was, or who was in the title role.

In the downtown section of the city, vaudeville performers referred to the picture as the "Pallas Mystery," and it had the populace "winging," so to speak.

Now comes the report that the screen play is finished and the title is "David Garrick," with Dustin Farnum as the star. Los Angeles is breathing freely again.

BRAND WHITLOCK "HIT" IN MOVIES.

LONDON, Feb. 12.—Under the caption, "Two Distinguished Americans," movie theatres in London are showing pictures of Col. House, President Wilson's personal representative, and Brand Whitlock, U. S. Minister to Belgium.

Because of his efforts to save Nurse Cavell in Brussels, Whitlock has become the most popular American in London, and when his picture is flashed on the screen the crowds cheer wildly.

SUES WIDOW OF FORMER KALEM HEAD.

The Appellate Division of the Supreme Court, New York, last week reversed the decision of Surrogate Fowler, who had ruled that Mrs. Long, widow of the former head of the Kalem Film Co., was not entitled to a trial by jury in a suit brought by Charles L. Craig to collect $30,000 for services.

Craig contends that he conducted negotiations in behalf of Mrs. Long, who is administratrix for her husband's estate, with others interested in the division of the property.

The higher court holds that while Mr. Craig's services were undoubtedly of value, they were rendered for Mrs. Long individually and not as administratrix of the estate, and in consequence she is entitled to a trial by jury.

Samuel Long died on July 28, 1915, and at the time of his demise was interested financially in a number of motion picture companies. His estate was valued at $2,000,000.

LAMBART LEAVES MIRROR CO.

Captain Harry Lambart, who has been identified to some extent with the Mirror Films, Inc., has offered his resignation as vice president, and same has been accepted by the board of directors

OTIS SKINNER IN FILMS.

What is perhaps one of the most important announcements offered to the motion picture world was made this week by Alex. E. Beyfuss, vice president of the California Motion Picture Corp.

He announces that his company has received the signature of Otis Skinner, who has accepted terms to appear in a filmized version of "Kismet."

In securing this star and the vehicle in which he starred successfully for two seasons, Beyfuss has exhibited a persistency that is nothing short of wonderful. Time and again overtures have been made by prominent film manufacturers and their emissaries to Skinner to introduce him via the screen, but he has repeatedly signified his unwillingness to act in the "movies."

The announcement that he will make his screen debut in "Kismet" will be productive of much interest not only among the film folk, but to the public at large.

TRIANGLE UPSET DENIED

GRIFFITH GIVES LIE TO STORY PUBLISHED IN NEW YORK DAILY.

A New York daily, last week, caused a small sized flurry in film circles by publishing an account of a telegram alleged to have been received by Roscoe Arbuckle, of the Eastern Keystone Co., which stated in effect that the Triangle Film Corporation was about to disintegrate.

D. W. Griffith telegraphed, in response to quick messages hurled across the continent from New York to Los Angeles, that he had not sent any telegram to anyone in New York or any other place, for that matter, containing the statements credited to him regarding an upset in the Triangle, and characterized the whole story as a lie.

New York Triangle headquarters declared the story was a foolish fake and refused to discuss it further.

According to the dope issued broadcast from the Triangle's Coast headquarters and New York offices, Triangle has no intention of dissolving or of making any change in its present method of doing business.

McMAHON LEAVES TRI.

Henry McMahon has resigned as press representative of the Triangle Film Company, and has been succeeded by Norman Rose.

They have increased their activities at Inceville and Culver City, after having their work curtailed during the storms. William S. Hart and his company are at San Diego, H. B. Warner has returned after a rest, and Louise Glaum is busy on the special feature in which she will be starred. Louise is wearing some startling costumes.

Book Famous Players Film Co.'s Extraordinary Production

MARY PICKFORD

— IN —

"POOR LITTLE PEPPINA"

By KATE JORDAN

(The first seven reel Paramount Picture in which little Mary has ever appeared.) in advance of the regular release date, March 2nd, as many other big Paramount Exhibitors are doing.

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
Executive Offices: 126-130 W. 46th St., N.Y.
Canadian distributors, Famous Players Film Service, Ltd.

CALGARY—MONTREAL—TORONTO

FEATURE FILM DIRECTORY.

EQUITABLE.

Jan. 31—"The Clarion" (Equ.), five reels. *Carlyle Blackwell.*
Feb. 7—"Her God" (Equ.), five reels. *Gail Kane.*
Feb. 14—"Three Pair of Shoes" (Triumph), five reels. *Mary Boland.*
Feb. 28—"The Pain Flower" (Equ.), five reels. *Mary. Leslie.*
Mar 6—"The Struggle" (Equ.), five reels. *Frank Sheridan.*
Mar. 13—"Her God" (Equ.), five reels. *Gail Kane.*
Mar. 30—"Passerby" (Equ.), five reels. *Charles Cherry.*
Mar. 27—"The Chain Invisible" (Equ.), five reels. *Bruce McRae.*

WM. FOX.

Feb. 6—"Merely Mary Ann," five reels.
Feb. 13—"The Fool's Revenge," five reels.
Feb. 20—"Fighting Blood," five reels.
Feb. 27—"The Spider and the Fly," five reels.
Mar. 6—"Gold and the Woman," five reels.

KLEINE-EDISON.

Feb. 2—"The Final Curtain" (Kleine), five reels. *Arthur Hoops.*
Feb. 9—"The Martyrdom of Phillip Strong" (Edison), five reels. *Mabel Trunelle.*
Feb. 16—"The Scarlet Road" (Kleine), five reels. *Anna Nilsson.*
Feb. 23—"At the Rainbow's End" (Edison), five reels. *Carol McComas.*

METRO.

Feb. 7—"The Upstart" (Rolfe), five reels. *Mary. Snow.*
Feb. 14—"Dimples" (Columbia), five reels. *Mary Miles Minter.*
Feb. 21—"The Bribe" (Quality), five reels. *F. X. Bushman.*

MUTUAL MASTERPICTURES.

Feb. 2—"The Idol of the Stage" (Gaumont), five reels. *Malcolm Williams.*
Feb. 5—"The White Rosette" (American), five reels. *Helen Losson.*
Feb. 7—"The Drifter" (Gaumont), five reels. *Alex. Gaden.*
Feb. 10—"Powder" (American), five reels. *Arthur Maude and Constance Crawley.*
Feb. 12—"The Soul's Cycle" (Centaur), five reels. *Margaret Gibson.*
Feb. 14—"Life's Blind Alley" (American), five reels. *Harold Lockwood and May Allison.*
Feb. 17—"The Dead Alive" (Gaumont), five reels. *Marguerite Courtrot.*
Feb. 19—"Silas Marner" (Thanhouser), five reels. *Frederick Warde.*

PATHE.

Jan. 3—"The King's Game" (Daly), five reels. *Pearl White.*
Jan. 10—"Mme. X" (Pathe), five reels. *Dorothy Donnelly.*
Jan. 17—"The Love Trial" (Pathe), five reels. *All Star Cast.*
Jan. 24—"Hazel Kirke" (Wharton), five reels. *All Star Cast.*

PARAMOUNT.

Feb. 3—"Tennessee's Pardner" (Lasky), five reels. *Fanny Ward.*
Feb. 7—"Madame La Presidente" (Morosco), five reels. *Anna Held.*
Feb. 14—"The Trail of the Lonesome Pine" (Lasky), five reels. *Charlotte Walker.*
Feb. 17—"Out of the Drifts" (Famous), five reels. *Mary. Clarke.*
Feb. 21—"Blacklist" (Lasky), five reels. *Blanche Sweet.*
Feb. 24—"He Fell in Love with His Wife" (Pallas), five reels. *Florence Rockwell.*
Feb. 28—"Diplomacy" (Famous), five reels. *Marie Doro.*
Mar. 2—"Poor Little Peppina" (Famous), six reels. *Mary Pickford.*
Mar 6—"To Have and To Hold" (Lasky), five reels. *Mae Murray.*
Mar. 9—"Ben Blair" (Pallas), five reels *Dustin Farnum.*
Mar. 13—"For the Defense" (Lasky), five reels. *Fannie Ward.*
Mar. 16—"Code of Marie Gray" (Morosco), five reels. *Constance Collier.*
Mar. 20—"The Man Who Found Himself" (Famous Players), five reels. *John Barrymore.*
Mar. 23—"The Longest Way Round" (Famous), five reels. *Hezel Dawn.*
Mar. 27—"Audrey" (Famous), five reels. Pauline Frederick.
Mar. 30—"The Sowers" (Lasky), five reels. *Blanche Sweet.*

TRIANGLE.

Jan. 30—"The Price of Power" (Fine Arts), five reels. *Orrin Johnson.*
Jan. 30—"He Did and He Didn't" (Keystone), two reels. *Arbuckle, Normand.*
Jan. 30—"The Green Swamp" (Kay Bee), five reels. *Bessie Barriscale.*
Jan. 30—"Love Will Conquer" (Keystone), five reels. *Fred Mace.*
Feb. 6—"Acquitted" (Fine Arts), five reels. *Wilfred Lucas.*
Feb. 6—"His Hereafter" (Keystone), two reels. *Charles Murray.*
Feb. 6—"D'Artagnan" (Kay-Bee), five reels. *Orrin Johnson.*
Feb. 6—"His Pride and Shame" (Keystone), two reels. *Ford Sterling.*
Feb. 13—"His Picture in the Papers" (Fine Arts) five reels. *Fairbanks.*
Feb. 13—"Honor's Altar" (Kay-Bee), five reels. *Barriscale, Stone, Edwards.*

UNIVERSAL (RED FEATHER).

Jan. 31—"The Path of Happiness," five reels. *Violet Mescreau.*
Feb. 2—"A Knight of the Range," five reels. *Harry Carey.*
Feb. 14—"The Sphinx," five reels. *Kelcey and Shannon.*
Feb. 21—"Sons of Satan," five reels.

BLUEBIRD.

Feb. 7—"Undine," five reels. *Ida Schnall.*
Feb. 14—"Hop, the Devil's Brew," five reels. *Lois Meredith.*
Feb. 21—"The Wrong Door," five reels. *Carter De Haven.*
Feb. 28—"The Grip of Jealousy," five reels. *Louise Lovely.*

V. L. S. E.

Jan. 31—"Souls in Bondage" (Lubin), five reels. *Nance O'Neill.*
Feb. 7—"The Crown Prince's Double" (Vita.). *Maurice Costello.*
Feb. 7—"Thou Shalt Not Covet" (Selig). *Tyrone Power.*
Feb. 14—"The Writing on the Wall" (Vita.), five reels. *Jos. Kilgour.*
Feb. 21—"Kennedy Square" (Vita.), five reels. *Antonio Mareno.*
Feb. 28—"Colton, U. S. N." (Vita.), five reels. *Chas. Richman.*
Mar. 6—"Unto Those Who Sin" (Selig), five reels. *Fritzi Brunnette.*
Mar. 20—"The Two-edged Sword" (Vita.), five reels. *Edith Story and Evart Overton.*
Mar. 27—"The Supreme Temptation" (Vita.), five reels. *Antonio Mareno and Dorothy Kelly.*
April 10—"The Vital Question" (Vita.), five reels. *Virginia Pearson.*

WORLD FILM.

Jan. 3—"Camille" (Shubert), five reels. *Clara Kimbal Young.*
Jan. 10—"Life's Whirlpool" (World), five reels. *Holbrook Blinn.*
Jan. 17—"The City" (Shubert), five reels. *Thurlow Bergen.*
Jan. 24—"The Ballet Girl," five reels. *Holbrook Blinn.*
Jan. 31—"Fruits of Desire," five reels. *Robert Warwick.*

PROGRAMS.

GENERAL.

BIOGRAPH.

Feb. 21—"His Mother's Son," three reel (Dr.) Biograph Re-issue (38).
Feb. 23—"The Guilt of Stephen Eldridge," 3 reels (Dr.)

ESSANAY.

Titles Not Reported.

KALEM.

Feb. 16—"A Molar Mix-Up," one reel (Com.)
Feb. 18—"The Guiding Hand" (No. 17, of "The Ventures of Marguerite" Series). (Dr.)
Feb. 19—"The Hazards of Helen," Railroad Series, No. 67, The Perilous Swing (Dr.)
Feb. 22—"Ham, the Diver," one reel (Com.)
Feb. 23—"Earning His Salt," one reel (Com.)
Feb. 25—"The Night Watchman" (Dr.)

LUBIN.

Feb. 21—"The Repentant" (Dr.)
Feb. 22—"Four Narratives," two reels (Dr.)
Feb. 24—"The Redemption of Helene," three reels (Dr.)
Feb. 26—"Billie's Revenge," one reel (Com.)

SELIG.

Feb. 19—"Making Good," one reel (Dr.)
Feb. 21—"Virtue Triumphant," three reels (Dr.)
Feb. 21—"Selig-Tribune," No. 15, 1916 (Top.)
Feb. 24—"Selig-Tribune, No. 16, 1916" (Top.)
Feb. 26—"A Safe Risk," one reel (Com.)

VIM.

Feb. 24—"Bungles Enforces the Law," one reel (Com.)
Feb. 25—"Love and Lather," one reel (Com.)

VITAGRAPH.

Feb. 21—"Hughey, the Process Server," one reel (Com.)
Feb. 25—"Freddy's Narrow Escape," one reel (Com.)
Feb. 25—"The Road of Many Turnings," three reels (Dr.) B'way Star Features.

KNICKERBOCKER STAR FEATURES.

Feb. 25—"The Man Who Knows," three reels (Dr.)

UNIVERSAL.

RED FEATHER.

Feb. 28—"The Lords of High Decision," five reels (Dr.)

NESTOR.

Feb. 28—"Cupid Trims His Lordship," one reel (Com.)
Mar. 2—"The Lion's Breath," one reel (Com.)

GOLD SEAL.

Feb. 29—"Lord John's Journal" (Adventure No. 4), "The Eye of Horus," three reels (Dr.)

REX.

Mar. 3—"In the Heart of a Shell" (Juvenile Drama).
Mar. 5—"Saved By a Song," two reels (Dr.)

IMP.

Feb. 29—"Some Heroes" and "The Land Above the Clouds" (Split Reel).
Mar. 3—"The Hoax House," two reels (Dr.)

LAEMMLE.

Mar. 1—"The Heart of Bonita," two reels (Dr.)
Mar. 4—"The Blackmailer," one reel (Dr.)

L-KO.

March 1—"Blue Blood But Black Skin," two reels (Com.)
March 5—"Gertie's Awful Fix," one reel (Com.)

VICTOR.

No Release.

POWERS.

March 4—"Uncle Sam at Work," No. 11. "To Arms."

BISON.

March 4—"The One Woman," three reels (Dr.)

BIG U.

March 2—"Shackles," one reel (Dr.)

JOKER.

March 1—Universal Animated Weekly, No. 9
March 2—"Love Laughs at the Law," one reel (Com.)

MUTUAL.

AMERICAN.

Feb. 22—"Life's Harmony," three reels (Dr.)

BEAUTY.

Feb. 23—"Too Much Married," one reel (Com.)
Feb. 27—"Cooking His Goose," one reel (Com.)

CUB.

Feb. 25—Comedy (Title Not Reported).

FALSTAFF.

Feb. 22—"Ruth's Remarkable Reception," one reel (Com.)
Feb. 24—"Perkins' Peace Party," one reel (Com.)

GAUMONT.

Feb. 27—"See America First," No. 24Sc., and "Keeping Up With the Joneses" (Cart), split reel.

MUTUAL.

Feb. 24—Mutual Weekly, No. 60 (Top.)

MUSTANG.

Feb. 25—"Double Crossed," three reels (Dr.)

VOGUE.

Feb. 24—Title Not Reported.

THE FOX FILM CORPORATION is completing arrangements whereby they will have the privilege of using the animals in the New York Zoo. A proposition has been submitted to the Department of Parks.

MRS. PHILIP SPEED and Mrs. George A. Dessez are behind the movement to provide for the children of New York City, motion pictures distinctively for children.

'TIS WHISPERED that Anita Stewart could not get along amicably with her brother-in-law, Ralph Ince, which fact caused him to engage a new leading woman, who is Lucille Lee Stewart.

THE MOTION PICTURE trade in London is threatened by a serious situation. One of the war economies under discussion is the prohibiting of films to prevent the sending of money out of the country for unnecessary goods.

WALTER McNAMARA, author of "Ireland As a Nation" and "Traffic in Souls," has been engaged by the Mirror Film Co. as scenario editor.

THE LUBIN CO. is making extensive alterations at the studio, Twentieth and Indiana Avenue, Philadelphia, under the direction of Edward L. Simons. New lighting plants are being installed and a new sectional glass roof will replace the old one.

"MOTION PICTURE ACTING"—Complete Instruction and real facts for ambitious amateurs. Approved by libraries and directors. Tells How to Prepare for Photoplaying, How Engagements are Secured, How Photoplays are Produced. Invaluable for Scenario Writers. 101 pages, cloth bound, illustrated. Only 50c., postpaid. Order today. Your opportunity. PRACTICAL PUBLISHING CO., 76 Manhattan Avenue, New York.

PICTURE PLAY REPORTS.

"DIMPLES."

PRODUCED BY COLUMBIA PICTURE CORP. FIVE REELS.

Released Feb. 12. Metro Picture Corp.

STORY—Comedy drama.
SCENARIO—Good.
DIRECTION—Standard.
ACTION—On the whole, good.
SITUATIONS—O. K.
ATMOSPHERE—In keeping.
CONTINUITY—Trifle uneven.
SUSPENSE—At times, good.
DETAIL—Average.
COSTUMES—Right.
PHOTOGRAPHY—Nothing extra.
ACTING—Up to standard.
CAMERA WORK—Usual.
LIGHTING—Poor.
EXTERIORS—Natural, but not well selected.
INTERIORS—Good, with one or two exceptions.
BOX OFFICE VALUE—Should draw in the better houses.

REMARKS.

Were it not for Mary Miles Mintner the probabilities are that this feature would not be up to standard. She makes the most of her many opportunities, and her work is strikingly reminding of Mary Pickford as the hoyden. The first part of the story does not embrace much action, but it gradually picks up speed, and finishes agreeably. The stock exchange interior lacks conviction, and the scene wherein Stanley gives his broker power of attorney to use his fortune, is rather vague and unsatisfactory. One cannot understand why the thief allowed so many golden opportunities to escape him instead of journeying from away up North down to Savannah, Ga., to steal the doll containing money.

The cast, which included Thomas Corrigan, Wm. Cowper, John J. McDonough and Charlotte Shelby, was good.

All in all, it proves an interesting little story. *Jem.*

"KENNEDY SQUARE."

PRODUCED BY VITAGRAPH. FIVE REELS.

Released Feb. 21. V. S. L. E.

STORY—Melorama of the South before the war.
SCENARIO—Good.
DIRECTION—Standard.
ACTION—Lags at times.
SITUATIONS—Interesting.
ATMOSPHERE—Correct.
CONTINUITY—A trifle jerky.
SUSPENSE—O. K.
DETAIL—Fairly good.
COSTUMES—Accurate.
PHOTOGRAPHY—Could be better.
ACTING—Very good.
CAMERA WORK—Average.
LIGHTING—Fair.
EXTERIORS—On the whole good.
INTERIORS—Convincing.
BOX OFFICE VALUE—Will doubtless draw.

REMARKS.

Technically fault may be found with the construction, but the story is rather interesting, made so principally by the splendid work of the cast, both individually and collectively. The story is of the South before the war. It treats principally of a likely young chap who falls from grace owing to his foolish escapades. His father disowns him, and he seeks encouragement and advice from a picturesque old character, St. George Temple. Resolved to start anew, the boy travels to South America, where he strikes it rich. He arrives back home in time to save the old gentleman's ancestral halls from being sold, and finds his sweetheart waiting for him. Charles Kent, as St. George Temple, portrayed the role with that delicate touch and *finesse* always identified with actors of the old school. Dan Jarrett, as Col. Rutter, impressed forcibly. Antonio Moreno and Muriel Ostriche handled their respective roles admirably. *Frel.*

"HAZEL KIRKE."

PRODUCED BY WHARTON, INC. FIVE REELS.

Released Jan. 28. Pathe Exchange.

STORY—Based on the famous novel and play of "Hazel Kirke." Tried and true melodrama.
SCENARIO—Good.
DIRECTION—Careful and painstaking.
ACTION—Well developed.
SITUATIONS—Follow in natural sequence.
ATMOSPHERE—Convincing.
CONTINUITY—Even.
SUSPENSE—Nicely maintained.
DETAIL—Shows intelligent producing methods.
COSTUMES—Accurate.
PHOTOGRAPHY—Standard.
ACTING—Fine.
CAMERA WORK—Excellent.
LIGHTING—Average.
EXTERIORS—Natural and artistic.
INTERIORS—Right.
BOX OFFICE VALUE—Good drawing card.

REMARKS.

"Hazel Kirke," as a standard box office attraction in play form, was always in the class with "Camille," "East Lynne," "Ten Nights," "Leah" and "Uncle Tom." That is to say, the old melodrama was in the "sure fire" category for the smaller towns and cities. In visualized form "Hazel Kirke" is a far better entertainment than it was as a stage drama.

To begin with, the cast in the screen production is excellent in every way. This condition was not always a characteristic of the numerous road and stock companies presenting the show orally. "Hazel Kirke" is one of those film features which will draw better the second time it is presented. Exhibitors would do well, therefore, to arrange for more than one day's booking. *Hex.*

"PUDD'N HEAD WILSON."

PRODUCED BY LASKY. FIVE REELS.

Released Feb. 14. Paramount.

STORY—Adaptation of Mark Twain's celebrated novel, "Pudd'n Head Wilson;" melodrama.
SCENARIO—Good.
DIRECTION—Excellent.
ACTION—Smooth.
SUSPENSE—Right.
ATMOSPHERE—Realistic.
CONTINUITY—Even.
SITUATIONS—Finely played.
COSTUMES—Excellent and in keeping with period.
PHOTOGRAPHY—Great.
CAMERA WORK—Wonderful.
LIGHTING—Wonderful.
EXTERIORS—Beautiful.
INTERIORS—Artistic.
BOX OFFICE VALUE—Should stand 'em up.

REMARKS.

"Pudd'n Head Wilson," as filmed by the Lasky Co., approaches perfection as a modern up to the minute feature film. Alan Hale does about the best work of his picture playing career as the interloping heavy, and Theodore Roberts scores with a carefully studied protrayal of the title role. A genuinely *good* picture play in every relation. *Rik.*

"HELL'S HINGES."

PRODUCED BY KAY-BEE-INCE. FIVE REELS.

Released Feb. 16. Triangle.

STORY—Western melodrama.
SCENARIO—Great.
DIRECTION—Fine.
ACTION—Speedy.
SUSPENSE—Breath holding sort.
CONTINUITY—Even.
SITUATIONS—Finely acted.
ATMOSPHERE—Convincing
COSTUMES—Right.
PHOTOGRAPHY—Good.
CAMERA WORK—Fine.
LIGHTING—Good.
EXTERIORS—Well chosen.
INTERIORS—In keeping with locale and atmosphere of story.
BOX OFFICE VALUE—One hundred per cent. good. Should make a great repeater.

REMARKS.

W. S. Hart is seen at his best in "Hell's Hinges." The role of the reformed bad man suits him perfectly, and his performance leaves a lasting impression. Jack Standing, as a vacillating young minister, also scores strongly. The work of the entire cast, in fact, is par excellence. "Hell's Hinges" is a perfect type of high class Western feature. *Rik.*

"THE RULING PASSION."

PRODUCED BY FOX FILM CORP. FIVE REELS.

Released Jan. 30. Fox Film Corp.

STORY—Melodrama with Oriental locale.
SCENARIO—Average.
DIRECTION—Lacks conviction.
ACTION—Erratic.
SITUATIONS—Some are powerful.
ATMOSPHERE—Could not be improved.
CONTINUITY—Uneven.
SUSPENSE—Average.
DETAIL—O. K.
COSTUMES—Accurate.
PHOTOGRAPHY—Good.
ACTING—Average.
CAMERA WORK—Good.
LIGHTING—Standard.
EXTERIORS—Wonderful.
INTERIORS—Good.
BOX OFFICE VALUE—Problematical.

REMARKS.

The director, Herbert Brenon, is credited with constructing the scenario for this film, and evidently has attempted too much. The work of the cast is commendable. *Jem.*

"THE WRITING ON THE WALL."

PRODUCED BY VITAGRAPH CO. FIVE REELS.

Released Feb. 14 by V. S. L. E.

STORY—Melodramatic.
SCENARIO—Average.
DIRECTION—The director has allowed many inconsistences to creep in.
ACTION—Lacking most of the time, owing to the prolonging of many scenes.
ATMOSPHERE—O. K.
SITUATIONS—Conventional.
CONTINUITY—Uneven.
SUSPENSE—Fairly well maintained.
DETAIL—Much has been overlooked.
COSTUMES—Inconsistent in a few instances.
PHOTOGRAPHY—Not all that could be desired.
ACTING—Average.
CAMERA WORK—Good.
LIGHTING—O. K.
EXTERIORS—Splendidly chosen.
INTERIORS—Good.
BOX OFFICE VALUES—On its merits, it is a fair attraction.

REMARKS.

As an example of the details overlooked Joseph Kilgour, as the husband, is seen phoning to his residence, and the sub-title gives us the information that it is afternoon. Yet the person to whom he is phoning is seen surrounded by persons in evening apparel. The fire scenes are too stagey, due, perhaps, to the use of supers in same, but the fact remains that they were badly directed. Naomi Childers, while clever, and possessing an expressive face, should avoid "low necks." Robert Gallord exhibited a tendency to overact, as did Virginia Pearson. Joseph Kilgour was thoroughly at ease in the role of the Blackguard, and Charles Wellesley was natural at all times. The balance of the cast was competent. *Frel.*

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"LOVE WILL CONQUER."

PRODUCED BY KEYSTONE-SENNETT. TWO REELS.

STORY—Typical Keystone comedy.
SCENARIO—Good.
DIRECTION—Fine.
ACTION—Brisk.
ATMOSPHERE—O. K.
SUSPENSE—Sure, lots of it.
CONTINUITY—Even.
SITUATIONS—Full of fun and action.
COSTUMES—All right.
DETAIL—Right.
PHOTOGRAPHY—Good.
ACTING—Good.
CAMERA WORK—Fine.
INTERIORS—Well staged.
EXTERIORS—Plenty of variety.
BOX OFFICE VALUE—Great.

REMARKS.

Fred Mace is the featured player, and gets a lot of fun out of a typical "Fred Mace-Keystone" role. The work of Harry McCoy and Mark Swain is also worthy of special mention. Plenty of laughs in this Keystone, but it seems that the dual undertaker bit might have been lifted a little better from its original burlesque environment. *Rik.*

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"HOP, THE DEVIL'S BREW."

PRODUCED BY BLUEBIRD PHOTOPLAY CO. FIVE REELS.

Released Feb. 14. Bluebird Exchange.

STORY—Melodrama.
SCENARIO—Good.
DIRECTION—Extremely good.
ACTION—Fine.
SITUATIONS—Splendidly staged.
ATMOSPHERE—O. K.
CONTINUITY—Even.
SUSPENSE—Maintained properly.
DETAIL—Accurate.
COSTUMES—Right.
PHOTOGRAPHY—Standard.
ACTING—Calls for praise.
CAMERA WORK—Very good.
LIGHTING—Average.
EXTERIORS—Convincing.
INTERIORS—Well chosen and natural.
BOX OFFICE VALUE—Should prove a good attraction.

REMARKS.

The story is built around the fight of the Government to keep opium out of the United States. In using genuine Chinese as actors, and creating realistic Chinese atmosphere, the Smalleys have shown the way to many others who direct pictures. An interesting story is contained in the five reels, and the cast is good. Lois Weber, as Lydia Jansen, was natural, and capably portrayed the drug-suffering wife. Phillip Smalley, as Jansen, played with firmness and confidence a role which he made convincing. Marie Walcamp portrayed the role of June with a jaunty "devil-may-care" attitude that was in keeping with the character. Charles Hammond, outside of an exaggerated make-up, was acceptable. *Frel.*

"THE WRONG DOOR."

PRODUCED BY BLUEBIRD PHOTOPLAY CO. FIVE REELS.

Released Feb. 21. Bluebird Exchange.

STORY—Modern comedy drama.
SCENARIO—Average.
DIRECTION—Fairly good.
ACTION—Due to the prolonging of the story the action suffers.
SITUATIONS—Weak.
ATMOSPHERE—In keeping with the story.
CONTINUITY—Uneven.
SUSPENSE—Lacking.
DETAIL—Bad.
COSTUMES—O. K.
PHOTOGRAPHY—Clear.
ACTING—Average.
CAMERA WORK—Fairly good.
LIGHTING—Good.
EXTERIORS—Well chosen.
INTERIORS—Good, but inconsistent.
BOX OFFICE VALUE—If the De Haven name carries any strength with the picturegoers it will draw.

REMARKS.

The story at times becomes confusing, and there is a decided tendency to show scenes instead of action. A picture that shows an actress, supposedly a star, living in an obscure rooming house, while her father is laboring in the iron works, does not carry conviction. There is really nothing new in the story of the young millionaire who falls in love with the "poor" star actress. Also there is nothing different in the way the story is told. If it were Carter De Haven's desire to appear constantly in front of the camera and "pose," he has succeeded. Flora Parker De Haven does not register in the emotional scenes, possibly because this line of work is unsuited to her. Many of the sub-titles carry some antiquated jokes. "The Wrong Door" is lacking in technique, and can only be considered fair screen entertainment. *Frel.*

"HE FELL IN LOVE WITH HIS WIFE."

PRODUCED BY PALLAS PICTURES. FIVE REELS.

Released Feb. 14. Paramount.

STORY—Adaptation of E. P. Roe's novel, "He Fell in Love With His Wife." Melodrama with heart interest.
SCENARIO—Fair.
DIRECTION—Very good at times. Could be improved in spots.
ACTION—A little uneven.
SITUATIONS—Some strong, many slow moving.
SUSPENSE—Lacking.
CONTINUITY—The story wanders through two reels. The last three reels perfect continuity is maintained.
ATMOSPHERE—Good at times.
DETAIL—Fair.
COSTUMES—Right.
PHOTOGRAPHY—Excellent.
ACTING—Average.
CAMERA WORK—Great. Several storm scenes are beautiful.
LIGHTING—Great.
EXTERIORS—Fine. An exterior showing Forrest Stanley, as James Halcroft, plowing a field, is one of the finest rural scenes ever filmed.
INTERIORS—Good.
BOX OFFICE VALUE—Should be good drawing card.

REMARKS.

"He Fell in Love with His Wife" has been read by hundreds of thousands in book form, and has entertained theatregoers for several years as a spoken drama. While the Pallas picturization leaves a lot to be desired on the whole it contains more than sufficient merit, dramatically and photographically, to fulfill its mission as a feature film of class.

Forrest Stanley makes a manly and excellent acting James Holcroft, Fage Peters a convincing and sufficiently villainous Ostrom, while Florence Rockwell, who is featured, is more or less disappointing as Alida, the muchly persecuted heroine. Lydia Yeamans Titus does an acceptable bit as an Irish cook, and Howard Davies proves himself a capable actor in a small role. *Rik.*

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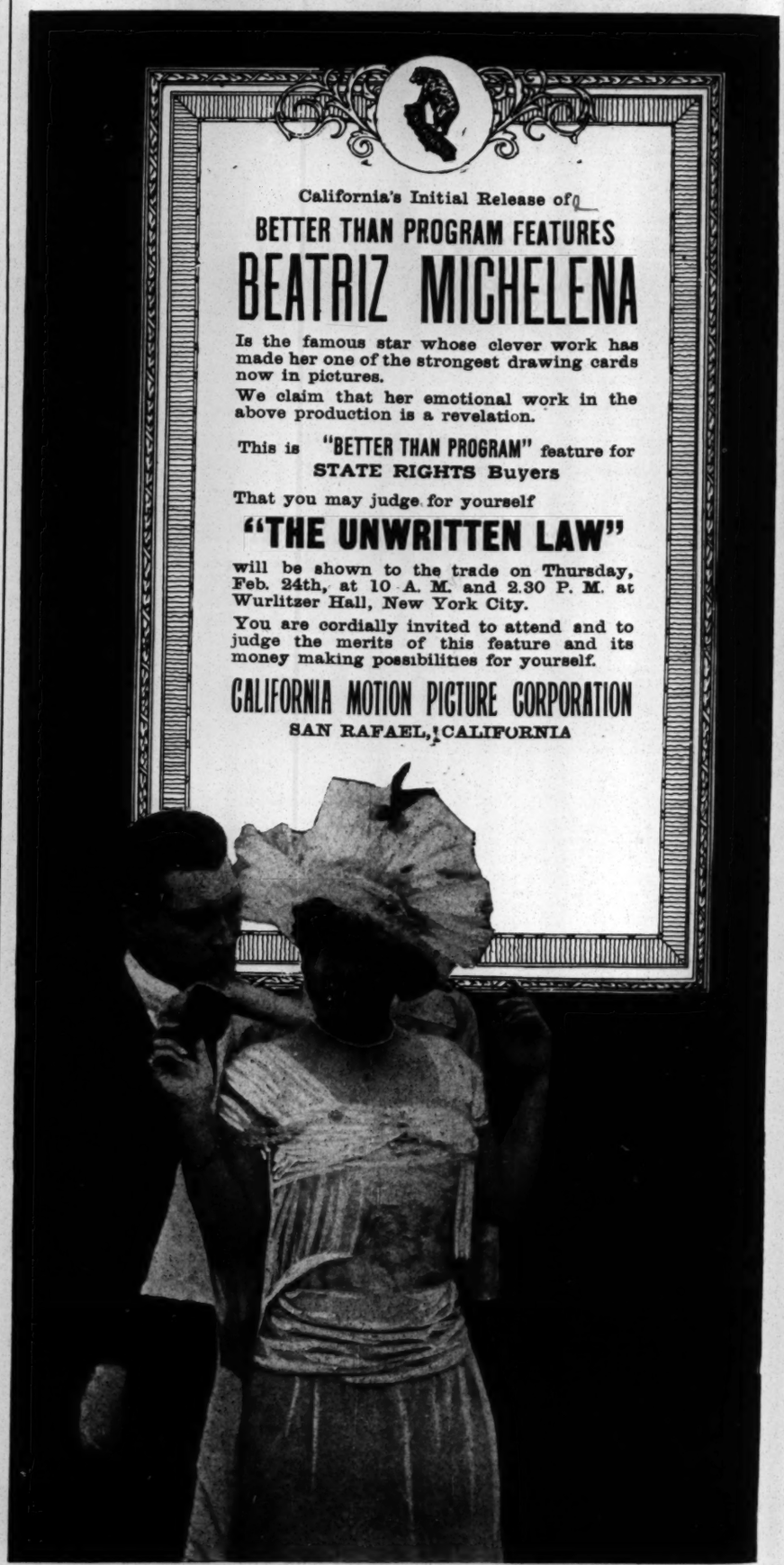
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